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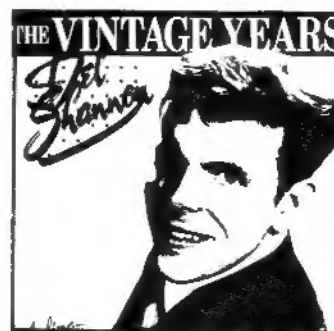
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**Fall  
75**

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Cover photo: Jan & Dean take Linda surfen', 1964.

All uncredited material is by Greg Shaw.



You can all breathe a sigh of relief, because for once this column will not consist of a weighty discourse on the state of the world and the future of rock & roll. Instead, I'd like to talk a little about the magazine itself.

To begin with, as I'm sure you've noticed, *Bomp* has become something more than just a rock fanzine or an oldies magazine. Although we strive to maintain the fanish spirit and amateurish (in the best sense of that word) approach, evidence is beginning to mount that the audience for a magazine of this type is much larger than any of us originally thought. *Bomp* is now sold in record stores and other locations all over America and in 8 countries around the world, and it seems that wherever we put it out, it sells. Not merely to "record collectors", but to a broad spectrum of music fans. What that means is that the old stereotype of the collector or serious fan as an insignificant minority whose tastes can be blithely written off by the record industry, is simply wrong. It may have been correct at one time, but in 1975 it appears that the average record buyer is determined to learn as much as he or she can about the entire history of the music, not to mention the incredible diversity of artists and product available today.

This is where magazines like *Bomp* who help the reader educate himself, rather than pandering to the superficial interest of the lowest common denominator, seem to fill a void. The success of oldies-format radio, the various repackaged albums, and the actual come-

backs of artists once considered irretrievably linked to the past, all indicate the same process at work.

To me, this is a very exciting prospect. A more enlightened mass audience makes things easier for those struggling to preserve the details of rock history, which is of course good. It's also good that today's rock audience is more willing than that of a few years ago to allow (and even encourage) influences from past styles to be injected into contemporary music, a crucial process in rock's cyclic rejuvenation process, and one that was shut off for many years. Most important, though, is that people be aware of the continuity of rock as an ongoing popular art form. Unlike the traditional oldies magazines, *Bomp* has always tried to relate the past to the present, and vice versa—for the parallels are endless, and profoundly relevant to any understanding of how and why music is made as it is.

If I could predict a direction for *Bomp*, I think it would be to make a real effort to determine the extent of that portion of the rock audience that considers itself more than just casual consumers, but serious fans or even collectors on some level. I'm convinced that, far from the vocal minority we've been typecast as, we may just turn out to be the silent majority as well.

And for those who miss my usual pontifications, we're happy to present Lisa Fancher, an actual high school student from a typical California suburb, with her own view of where the younger generation's at.....

#### WHAT THE NEW BREED SAY

A guest editorial by Lisa Fancher

Whether or not they admit it, I'd bet most of the people reading this magazine wonder a lot if high schools have changed all that much since they graduated. Speaking as a teenager, it seems to me that people out of school have dismissed us as "having it made." Ex-troublemakers of the Sixties have been patting themselves on the back for paving my generation's path to higher consciousness, freedom and all that other crap, when nothing could be further from the truth. If anything, it's worse.

Today's teenagers are mired in a reality the late-'60s acid eaters refused to face up to. We have to live with the understanding that all those riots, sit-ins, protest songs, communes, peace & love, and worst of all the "rock revolution" add up to absolutely nothing. Only a bad taste in the mouth and fodder for K-Tel repackages.

I don't want to hear anything about Nixon etc. Being the cause of our apathy; the real cause was the defeat of the rock stars. When the rock stars of the '60s couldn't change the world as we had the naive to believe, when they went out of style like Paris fashions and died off like so many flies, we were left with no alternative but to hold rock idols at arm's length, so as not to be misled and eventually let down just like our older brothers and sisters. That's why there's so much reluctance to pick up on new bands and why the biggest stars are time-worn clichés.

One thing we do have is a lot more money, which is both good and bad. It makes rock a sure thing to pour the bucks into, but at the same time kids are prey to all sorts of bloodsuckers. The ticket agencies that sell \$6.50 seats for \$14, and the barrage of rock magazines that offer the stars' "real stories" and thrive on teenagers trying to identify with them.

And even if we do have the bread, it doesn't do anything to alleviate the timeless parent problems, frustrations and general drugginess inherent in being a punk/teenager. Most bands seem to have their priorities crossed here; the general rule for the '70s is to sing about yourself or what a bitch it is to be famous. Jeez, is it really too corny for us "sophisticated" teenagers to have a new "Friday On My Mind"?

I'm only generalizing, but as far as I can see kids today hold a band's image over their actual musical ability or even what their songs say. The same fierce loyalty hasn't changed much and most still won't venture

past their fave group but boy, let that band break up and they are *past history*. That part is Rock's fault for being such an industry. And if it's not careful, it's going to wind up as nothing more than an alternative to watching TV or racing dirtbikes.

I'm just glad that I've been into rock since the '60s because, although it may set me apart from your average teenager, I can see what kind of a predicament they're in when they're scared to say "Hey! I think 'Sugar Baby Love' is great!" They're scared to have fun with pop music! I shudder to think what would happen to the Left Banke or the Outsiders if they came out now instead of then. Can you see Herman's Hermits hitting it big in 1975?

Worst of all, I can't even think of a solution. Teenagers of the '70s aren't really as hopeless as I might have made them seem; they've just got this ridiculous facade of being worldly, and the sad/funny part is they've begun to believe it. The only thing I can think of that might help would be to make all of them listen to *Kick Out the Jams* until they lose their pretensions and see the error of their ways.....

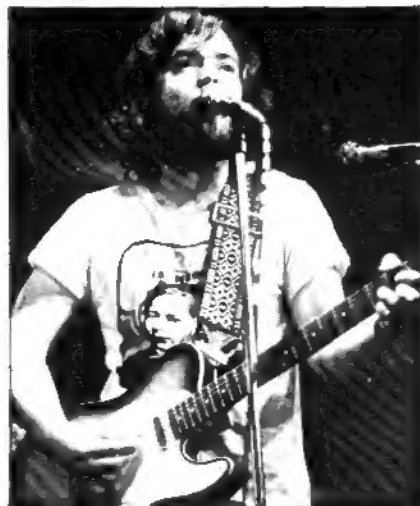


"I don't care if Pattie Boyd did get married in a dress that short — you're not leaving the house like that!"

**T**his column is turning out to be a lot of fun to write — which, to put it mildly, is not always the case with other projects. But sitting around listening to the records covered below puts me in a great mood, and reminds of why I got involved in all this in the first place — to hear exciting music. You'd be amazed how easy it is to forget, sometimes. Well, enough platitudinizing.

#### ROKY & HIS FRIENDS

The above head celebrates the highlight of the current LA concert season—an unscheduled and improbably electrifying appearance by Roky Erickson, legendary former lead singer with the 13th Floor Elevators, at the unlikely venue of the Palomino, the top local country nightclub, with Doug Sahm and band. Roky had it totally together for four songs, three new ones and "You're Gonna Miss Me," the intro of which was one of the most thrilling moments experienced live in recent years. The new stuff was very strong — "Shake Me Lucifer," a fast, fierce blues-rocker; "Starry Eyes", a pretty, early '60s type tune (echoes of Buddy Holly and Ral Donner); and the heavy metal (riff lifted from Hawkwind's "Master of the Universe") neoclassic "Two-Headed Dog". For further details on Roky's recent doings, see the full-length report elsewhere in this issue.



\*Roky Erickson, as he appeared recently in LA at the Palomino (see above). If you missed him..... well, he *did* predict it.....

Other live highlights lately have included the Hollies (first time in LA with Allan Clarke since 1967, and a joy to see) and the Beau Brummels. The Brummels surprised me; I liked their LP a lot but it's on the low-key side. In person their vocals were top-notch but the sound was dominated by ringing dual guitar work from Dan Levitt and Ron Elliott. The sound was a pristine survival from the '65 folk-rock era with consummate interwoven intricacies.

Not a highlight, though, were the Stones — ragged, over-extended, and almost totally devoid of the power once almost exclusively theirs. If that was the world's greatest rock band (as the media slavishly and unceasingly reminded us) I may have to convert to MOR. In many ways I liked the Grass Roots (who played Knotts Berry Farm in a comeback bid the next week) better — no nonsense (not much, anyway, except from my former hero Denny Provisor, whose "It Really Tears Me Up" (Valiant 728) is still a folk-rock classic, but who jacked around to excess) and all the hits.

I do find myself, however, listening to *Metamorphosis* more than almost anything. Hearing the Stones do those fey Oldham production extravaganzas like "Each and Every Day" and "I'd Much Rather Be With the Boys" ("faggy pop," Gene Sculatti capitalized it) is delightful and makes for an amusing ironic counterpart to their hard-core R&B image of the time. (Ed. note: Has anybody heard the *Togger Five's* version of "I'd Much Rather Be With the Boys"? It's also great, of course, to have the Troggs back on LP — a few too many standards but that same ineffable spirit. Reg Presley endures.

#### CULT 45's, Part III

POETS — "Call Again"/"Some Things I Can't Forget" — Immediate 006 (E) 10-65  
TONY JACKSON GROUP — "You're My Number One" — CBS 202039 (E)

Two British delights. The more I hear by the Poets (actually from Scotland and tied in vaguely with the Marmalade/Blue/Trash — whose "Road to Nowhere" is positively staggering — family tree), the more I like them. Their hit "Now We're Thru" and its flip are

excellent Zombies-style records, and "I Am So Blue" is even better, but this one's the topper (so far). The A-side is a perfectly lovely minor-chord gem, with a vocal that reminds me somehow of the Baroque (a Canadian group of whom I'm quite fond; one album on Cadet Concept). The flip is more upbeat, with a strong Andrew Oldham production, but with the same minor-chord charm.

Tony Jackson (the ex-Searchers singer/guitarist) came up with a beauty here. It has one of the best UK folk-rock riffs ever concocted, great production sound; a perfectly mesmerizing record. Peter Cowap (well-known Manchester figure) wrote it, and it should have been a smash—if Herman's Hermits (whom I'm vaguely reminded of by the song and who were known to record Cowap numbers) had cut it, it would have been.

**PAT POWDRILL - "Happy Anniversary" - Reprise 20,204 - 1963**

I have no idea who she is, but she mystifies me. Her first record is an average girl-group style performance of P.J. Proby's "I Only Came to Dance With You" (also an early Walker Bros. cut), arranged by Jack Nitzsche (Reprise 20,166). But "Anniversary" is an uncanny Chiffons soundalike, written by Ellie Greenwich and Tony Powers, an enchanting record with no resemblance to the first vocally. Two years later, in '65, she crops up on Downey 139 (home of the Chantays) with Goffin-King's "I Can't Hear You" (cut by Dusty and Lulu in England). It's a Motownish rocker, good but with no trace of Chiffons in the vocal. Baffling, but worth investigating.

**BETHLEHEM EXIT - "Walk Me Out"/"Blues Concerning My Girl" - Jabberwock 110 - 1966**  
**ODDS & ENDS - "Cause You Don't Love Me" - South Bay 102 - 1966**

Two from the Bay Area. Walk Me Out is a fast folk-rock version of "Morning Dew", easily the best I've heard. The flip is a super-speedy blues, Yardbirds-like, frantic and exciting. The record's juxtaposition of folk- and hard-rock approaches the former pinnacle in the field, the Becket Quintet's "Baby Blue"/"No Correspondence" (Gemcor 5003/ASM 782). The Odds & Ends was listed in the San Jose/Bay Area roundup a while back here, but is a dynamite stomping folk-rocker with an ethereal chorus, very intriguing structure and fast becoming a favorite.

**WARNER BROTHERS - "I Won't Be the Same Without Her" - Dunwich 131 - 1967**  
**TWILIGHTS - same - Capitol 5796 - 1-67**

Goffin-King department. The Warner Brothers handle this generally unknown G-K gem in heavy folk-rock fashion, with odd chanting and feedbacked guitar—all in all one of Dunwich's best, and that's a tall order. The Twilights, one of Australia's biggest and best bands, apply more polish and Mersey flavor, and a little less raw edge, but overall it's a tossup. Terrific song.



•Robb Storme: an unexpected gem.

**ROBB STORME GROUP - "Here Today"/"But Cry" - Columbia 7993 (E) 1966**  
**GIANT JELLYBEAN COPOUT - "Awake In a Dream" - Poppy 504 - 1968**

Beach Boys cops here. The Robb Storme benefits from a crashing production, with tight harmonies, and is a bravura performance (the B-side is a catchy, delightful melody that approaches proto-bubblegum, quite wonderful). The Copout, produced by James Ryan (of the Critters?), is a post-"Heroes & Villains" affair, similar to Flowerpot Men/10cc stylings in that vein, and quite striking. It got some regional play in '68.

**NINO TEMPO & APRIL STEVENS - "I Love How You Love Me" - Atco 6375 - 1965**  
**PAUL & BARRY RYAN - same - Decca 12445 (E)**

Nino Tempo has made a lot of good records—forget "Stardust" and those, but don't forget "All Strung Out" on White Whale, a fine neo-Spector production. This is Nino & April's best, though, backed by the famed Guilloteens. Folk-rock all the way, fuzz guitars, big production, good vocals, in a smashing up-tempo transformation of the Paris Sisters' goldie—and, just to spice it up, bagpipes skirling away



(learned specifically for this session by the enterprising Nino, or so they said).

Imagine my surprise, then, upon receiving (after years on my want list) Paul & Barry Ryan's 8-months-later version, produced by ex-searcher Chris Curtis. It's a total cop, right down to the bagpipes, but it lacks that distinctive Guilloteens/Nino Tempo sparkle. Quite a curious development, in any case.

**HEARD - "Laugh With the Wind"/"Stop it Baby" - Audition 5107**  
**HYSTERICIS - "That's All She Wrote"/"Won't Get Far" - Tottenham 500**

I put these together because the records look alike (lettering and label design) and because they're totally unknown (to me) but fabulous records. The Heard's top deck has a stunning hard-rock intro that shifts into light, harmonic folk-rock with one of the dumbest, most prosaic 12-string leads imaginable—great record. The flip is equally strong, a great hard-rock "I Gotta Move" (Kinks) cop.

The Hysterics' A-side is an appealingly crude crypto-Mersey folk-rocker, but the B-side has Seeds style electric piano and a delightfully awful harsh, snarled vocal—tremendous Seeds imitation.

**BOYS NEXT DOOR - "There is No Greater Sin"/"I Could See Me Dancin' With You" - Cameo 394**

Another testimonial to the versatile genius of the Tokens, who produced. Big kitchen-sink folk-rock-turned-pop production on top (an Al Kooper song, too), reminds me of the Myddle Class somehow. The B-side (later a Tokens flip on Buddah 174) is a falsetto surf-style beauty, equally killer. The Boys Next Door have at least two other fab folk-rockers on Atco.

**PERPETUAL MOTION WORKSHOP - "Infiltrate Your Mind" - Rally 66506**

Written and co-produced by the enigmatic Simon Stokes, this LA record features incredibly vicious guitar raves, like the Music Machine's great "Eagle Never Hunts the Fly" trebled in intensity.

**ONE-HIT WONDERS - "Hey Hey Jump Now" - CBS 7760 (E) 1965**

Actually Mike Berry (the early-'60s British hitmaker) in all probability. The opening is amazing, a cross between "Everybody Needs Somebody to Love" (someday I must explore the genesis of that riff, one of the all-time greats) and the Syndicate of Sound's "Little Girl." It doesn't quite live up to the intro, but deserves mention for that and for their delightfully candid name.



**JOOK - "Crazy Kids" - RCA 5024 (E) 1974**

Alan Betrock's already rhapsodized about this 1974 disk, but I've got to add my bit. With its frantic pace, elegant-but-noisy guitar lines, and typically British-modern teenage-condition lyrics, this record is everything the Sweet could and should have become and never have. Brilliant.



**TRASHMEN - "Same Lines" - Tribe 8315 1-66**

And finally....I'm assured this is the same Minnesota group that did "Surfin' Bird", though how they got hooked up with Huey P. Meaux in Texas is beyond me. Anyway, this sounds like Bob Dylan singing the Stones' "Empty Heart", which is great in itself. But they've got their Dylanesque whiner vocalizing the stupidest, most trivialized lyrics imaginable, stretching syllables lamely in a vain attempt to fit the meter—just too much irony for one song.

**ODD ZEN ENDS**

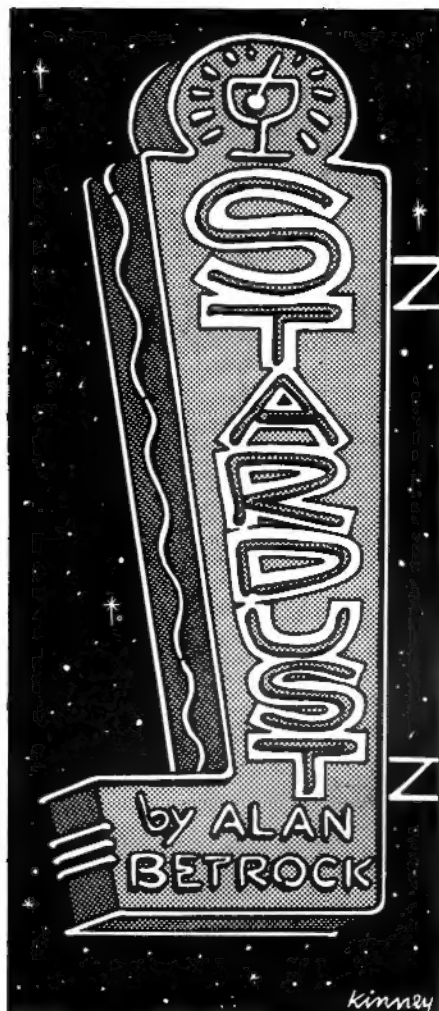
Knickerbockers update—their last record, "As a Matter of Fact"/"They Ran For Their Lives" (from the movie of the same name?) might be their best—compelling material and vocal by Jimmy Walker on the A side (great fuzz riffs too), and fast folk rock on the back.... Finally got hold, after endless curiosity, of the Rockin' Vicars' Pete Townshend-written "It's Alright" which turns out to be a cop from "Kids Are Alright" for the most part. Neat though....

New local stuff: Bomp's always supported Mogan David & the Winos through their travails, and it pleases me to report that their latest 45, "All the Wrong Girls Like Me" (by the Winos, solely) is a seductive ditty backed by a first-rate (Dakotas-influenced) surf instrumental, "The Savage Surf." Available for \$1.25 from Rhino Records, 1716 Westwood Blvd, LA 90024; and why not order "Go to Rhino Records", a shameless plug for the parent record store and the first recording in years by Wildman Fischer (Winos on the flip too). Same price and a bargain.... And apropos of Roky Erickson, Greg Turner has pressed a single of his first known recordings with the Spades (pre-Elevators), fascinating versions of "You're Gonna Miss Me" and "We Got Soul" (basically the same as "Don't Fall Down" from the first LP). Order from International Artists Fan Club, 4857 Beeman Ave, N. Hollywood, CA 91607. \$2.75 including postage....

Lou Reed discovery (gotta have one of those every once in awhile): the first cut on the second side of the Downliners Sect's *Rock Sect's In LP* is co-written by a Reed-Cale combination, which is either a long tall coincidence or another relic from Reed's closet.... For all you Phil & the Frantics fans, the legendary Phoenix aggregation's first record (presumably) has been unearthed—"She's My Gal"/"Koko Joe" (La Mar 100) Okay rockers but no Zombies overtones; still an invaluable addition to the archives.

Remember, any communications or record offers (plus Dutch information/records; see article) should be directed to Box 7195, Burbank, CA 91510. Can't promise a prompt reply all the time (as several correspondents can attest), but I appreciate any word and will do my best to respond in the usual sprightly fashion.





Beginning with this issue, we are proud to present "Stardust", a new column by Alan Betrock, editor of the late, lamented Rock Marketplace and one of the most informed observers of today's pop scene and yesterday's pop history.

Let me start off with this one: I haven't gotten an album in the last three months or so that has remained on my turntable for more than a few days. Sure, I know a lot of them have one decent track or sometimes even two or three, but three good tracks do not an album make. There have been some severe disappointments and letdowns, so many that I won't even attempt to recount them here. Singles, on the other hand, have been doing quite well. It was nice to see Queen, Pilot, 10cc, Dwight Twilley and others be successful, and the trend certainly seems to be continuing. More than decent, if not totally exciting music, can be heard every day by the Hudson Brothers, Bowie, and Johnny Rivers.

The *Beserkley Chartbusters* compilation, actually, is my favorite LP of the moment, with really excellent stuff from Earth Quake, Greg Kihn, and Jonathan Richman. Most of the Earth Quake tracks have been heard before, but the rest of the tracks are new to me. Greg Kihn's sides are lovely harmonic songs, often reminding me of Colin Blunstone. Jonathan Richman comes off even better, thanks to fine production. Both the Jan & Dean and Beserkley records prove conclusively that you don't need a \$50,000 production to make a good record. In fact most of the records nowadays are overproduced, burdened down with instruments and backing arrangements which are often totally useless. If you've got a good song and a good singer, sparse but inventive production (like on most of the Richman sides) can be really exciting. (This album and the live Earth Quake LP can be ordered from Beserkley, 1199 Spruce, Berkeley, CA 94707, for \$4 each plus 50 cents postage).

Speaking of excitement, the new New York rock scene is still humming along at a nice pace. Patti Smith and Co. have already signed with Arista, and will be recording as you read this. Television, and the hard rocking Ramones, both have companies interested, and talented outfits like the Miamis, Blondie and Planets are constantly improving. Wayne County is

recording what should prove to be a totally bizarre LP for ESP Records (the Mick Ronson-produced tracks from his never-released album, currently in circulation, are also quite impressive), and two important new groups appeared on the scene this month. The first one was the Heartbreakers, now a foursome, fronted by Johnny Thunders of the Dolls and Richard Hell of Television. They are a rock & roll band, loud and raunchy, liberally choosing their material from Dolls songs, Chuck Berry/Stones riffs, and new originals. Nothing startlingly creative, but great to see confident aggression once again on the upswing.

The other debut, also at CBGB's, was Marbles, a quartet I find it hard to write about dispassionately, having officially joined forces with them. At least I state my ties upfront, so you can weigh my comments, but I have no qualms about recommending them. If one must have reference points, say they are a cross between middle Beatles, 10cc, the Hollies, and 90% fresh 1970's originality. The songs are wonderful, there'll be twelve on the first album, and they'll have five singles in the Top 10 at once by next year!!! Now how's that for unbiased modesty?!!

I haven't gotten too many oldies or discoveries recently that have me raving, although I have received some incredible stuff on my two favorite foreign collecting groups, Smoke and the Tapes. I hope to have in-depth reports on both these peerless bands in the next *Bomp*, but until then perhaps you should try and investigate a current European trio called Lennart, Messagie, and Daglieth. I had the good fortune to pick up a 1973 German release of theirs awhile ago and found it quite interesting. The topside, "And I Love Her" was a catchy thing combining riffs from Abba, the Beatles, Phil Spector, and the Kinks' "Victoria." The flip, "Wake Up" was a nice Beatles-Badfinger type ballad and left me wondering what would happen to these guys. Well, just recently I noticed they had a sizable European hit, especially in Belgium, with a song called "You Can Make....". So they're obviously still around, and probably worth some attention. Same goes for Finland's biggest group, the Hurriganes, who recently held down both the #1 LP and singles spots, beating out such notables as Bowie, Zeppelin, and Status Quo.



•Wayne County (& friend) with his roots showing.

On the reissue front, Sire is moving along with good dispatch with Small Faces, Nice, Del Shannon, Duane Eddy and various British Rock anthologies. Upcoming plans call for Troggs, Pretty Things, Dusty Springfield, a reissue of *Nuggets* (the classic punk-rock collection) and a *Volume Two*, also a set of *English Nuagets*. American Pye, meanwhile, is gearing up for a Fall onslaught with releases by the Searchers, Kinks, Donovan, Bowie and others. Another possibility is that they will put out a "British Beat" collectors LP of odd tracks by such as Tommy Quickly, the Undertakers, the Epics, Cyril Davies, the Sorrows, the Rockin' Berries, the Koobas, and others. It should be of major interest to all collectors and fans of Sixties British ephemera. In England, a new label called Charly Records will soon be issuing material from Sun, Red Bird, and Immediate archives. Let's hope for some previously unreleased material, and not just another recycling of hits.

By next issue, I should have gathered together a decent collection of new "discoveries" to talk about, and perhaps we'll get some great new albums out of Eric Carmen and the Hudsons—both of whom swore to me that they'd be fantastic. The long-awaited, and oft-delayed debut by Milk and Cookies should be issued shortly, and I heartily recommend that. Also look for a

new Jock single, pulled out of the can in England due to demand from *TRM* readers (a posthumous album is also a possibility).

Speaking of *TRM*, let me take this opportunity to thank all of you who wrote to me with personal and much appreciated comments. I can still be reached at Box 253, Elmhurst-A, NY 11380, and welcome all correspondence. I will also be at the NY rock & roll convention in October, which is shaping up to be a really great bash, and I hope to meet a lot of you at that time. Oh yes, one more thing. I was just glancing over the August 9, 1975 edition of *Billboard* and came across the following item: "Songwriter Carol Connors signed to Bart/Levy Associates for film music representation." I guess after all, hope does spring eternal.....

#### TRM ADDENDA:

##### JEFF BARRY (pre-EG)

Unhappy Birthday (Barry-Bob Goldstein) - Janice Grant Caprice 111  
How Low is Low (Barry-Ben Raleigh) - Jamie Coe ABC-Paramount 10267  
I Shouldn't Be Kissing You ("") - Ann Marie Reprise 083  
Falling From Paradise (Barry-Goldstein) - Bob D'Andrea & Knockouts Tribute 210  
How Come (Barry-Powers) - Larry Burns DeFi 4240

##### SHELTALMY

Trini Lopez - Sinner Not a Saint (w/ United-Modern 106  
Fortunes - Caroline/If You Don't Want Me Now (Talmey-Stone prod) Decca F 11809 (E) '64  
Fortunes - Silent Street/You Gave Me Somebody to Love (Talmey prod) Decca F 12429 (E) '66

##### JIMMY PAGE

Bobbie Graham - Skin Deep/Zoom, Widge & Wag (Page plays guitar both sides and co-wrote B-side) Fontana 1501 (A) Fontana 521 (E) 1-65

##### REMO FOUR

LP: *Smile!* 10-67 - D-Star Club Records 158 034 STY  
Heart Beat/The Skate/No Money Down/Rock Candy/The 7th Son/Roadrunner/Brother Where Are You/Jive Samba/Nothin's Too Good for My Baby  
LP: ATTENTION - 6-73 - D-Fontana 158 034 STY (budget reissue) Peter Gunn/The 7th Son/No Money Down/Roadrunner/Jive Samba/The Skate/Rock Candy/Sing Hallelujah/Brother Where Are You/Heart Beat

#### IMMEDIATE RECORDS

LPs:  
010 Chris Farlowe - *Best of Vol. 1*  
011 P.P. Arnold - *First Lady on Immediate*  
019 V.A. - *Blues Anytime Vol. 3*  
022 Small Faces - *In Memoriam*  
024 V.A. - *Blues Leftovers Vol. 4*  
(Many of these only issued in Europe and not in Britain; Fleetwood Mac's *Then Play On* was originally scheduled for Immediate LP 024)

45s:

051 (E) John Mayall & Bluesbreakers - I'm Your Witchdoctor/Telephone Blues  
054 (E) B-side is "Sad", prod. by Mike Hurst

Typos: Nice LP019 should have been 020; Small Faces "Here Comes the Nice" US 45 is 1902, not 1901

#### TRIBUTETO THE BYRDS (1964-1967)

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- It brought tears to my eye - S.C., Michigan
- I'll never get over it - G.J., England
- Really good - BYRDS International Fan Club

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# Surfin' Back to School with Papa Du Run Da Run

BY GREG SHAW

The trek to Redondo Beach is like a pilgrimage; the closer you get, the more symbolic appear the local landmarks. By the time you hit Pacific Coast Highway, you're swimming in heavy mythos. It's a gradual thing, as you travel those few miles from the San Diego Freeway to the beach. The sky opens up, the air takes on a fresh salt tang, and your senses are subtly affected. Suddenly you don't feel locked in on all sides by endless horizons of highway, shopping center and suburb—the end is within reach.

And as you approach the ocean, you notice a strong cultural shift. Everyone you see is blonde and young. All the cars on the road are packed with kids. Vans with surfer stripes, custom pipes and vents, and surfboards tied to the top are everywhere, as common as the kids on skateboards that are forever underfoot. The whole atmosphere is relaxed, carefree (even by California standards) as you drive through Manhattan Beach, past Hawthorne Blvd., noting the surf shops, the woodies, the knots of yellow-haired teenagers walking barefoot down to the beach....

If you're from another part of the world, it can really be a shock to see all this, essentially unchanged since 1964, as you enter what, if you accept the metaphor of California as the Promised Land, must be the central Supermarket of Milk & Honey. You look around at these healthy, bronzed, blonde young Americans, and realize they're living in a true Paradise. No cases, no pressures, no restrictions, no reason to ever even consider running away from home—for where would they run to?

I don't go out there often, but it was one of the first excursions I made after moving to Southern California, and this is the way it seemed to me. Three years later, it hasn't changed. This time we were en route to Union High School in Redondo Beach, where Dean Torrence would be performing for the first time in the 8 years or more since Jan Berry's accident had cut short the career of Jan & Dean.

For at least a couple of years, Dean had been seriously trying to think of a way to continue making his music—without Jan, who simply could not, no matter how much his condition had improved, hold up his end in concert. Countless offers, some surprisingly large, had been coming in from promoters all over the country who were sure a Jan & Dean show of any kind would be big box office. Dean, who read every one of the hundreds of fan letters that still came in regularly, was

also convinced there was an audience out there. But how to reach it?

In 1973, he tried to get a deal going with Bruce Johnston and Terry Melcher to form a group called California, but with Terry's solo album coming out and then the Equinox deal coming through, that project was quickly shelved. That was also the year Jan & Dean appeared (as the Legendary Masked Surfers) at a surf revival concert at the Hollywood Palladium, along with the Surfaris, Challengers, Dick Dale and others. Although they were only lip-synching, it was still clear that Jan couldn't carry it off, besides which the audience responded poorly, having expected live music.

It was about that time that Dean received a tape from a Northern California group named Papa Du Run Da Run. For a couple of years they'd been building up a following, playing surf and summer music, and were now writing original songs in hopes of bringing the music to a contemporary audience. Dean was intrigued, and kept in touch with them. When United Artists rushed out the Jan & Dean *Gotta Take That One Last Ride* album (at Dean's insistence) to capitalize on the *Endless Summer*-inspired surf revival of late 1974, one of Papa Du Run Da Run's songs, "Sunshine Music" was included, with some Dean Torrence vocals overdubbed.

Then, in March of this year, the group invited Dean to join them onstage at a concert in Santa Cruz, Northern California's traditional surfing spot. Heavily promoted, the show drew thousands of kids, and Dean was deeply impressed—not only with the audience response, but also with the caliber of the group's music and their natural affinity for the style. I had seen them a week earlier, at a high school in Anaheim (see review in *PRM*, 4-75) and come away with much the same impression. Here were real, authentic surfer-types, playing surf, hot rod, and summer-oriented music, and turning on hundreds of fresh, unbiased teenagers wherever they appeared. It was still basically just nostalgia, but without the campy limitations of the Sha Na Na school, and with the potential for developing into something with much broader appeal.

Now it was a month later, three high schools in the Redondo Beach area had joined forces to bring in Papa Du Run Da Run for a special concert, and Dean was making his second appearance with the group. They'd been in town for a couple of days, and that morning alone had done five assemblies at schools in the area, playing just a few minutes, but stirring up spirit and ensuring a big turnout for the concert.

There must have been a thousand kids in the gym

when Suzy and I walked in. On the walls hung great banners on which the dance committee had obviously spent many hours writing out the group's name and various surfing slogans. A couple hundred were seated on the floor in front of the stage, clapping and swaying and occasionally screaming. Of the rest, about half were dancing, everything from improvised swim steps to a crude jitterbug. Others were doing modified cheerleading steps—in fact the whole cheerleading squad was there, going through their exercises in formation at one side of the gym.

Walking around, I noticed Dean sitting in the bleachers, so I joined him. He was taking the whole thing in, and grinning broadly. We watched the kids dancing—so spirited, so un-self-conscious, just letting themselves have a good time—and remarked how wholesome they looked. There was no long hair, no slouching bearded hippies to be seen.

Part of this had to do with the fact that we were in Redondo Beach, we allowed, but the dress and the look was not all that different from what I had observed in Anaheim, and what Papa Du Run Da Run claim they see all over California. In the last four years, they say, high school kids have become an all-new, unbiased, uninhibited generation. They seem to like the surf music, and frequently the band members are complimented on "their" songs (like "I Get Around"). This crowd recognized and cheered every song after the first couple of notes, some of the girls jumping in the air with glee, others mouthing the words to themselves as they swayed with the music. But then, we were at the beach.

The first set included a couple of originals, a few popular '50s songs ("Chantilly Lace" and "Get a Job") got a big response—the latter song, incidentally, was the first Jan & Dean ever sang together; how's that for trivia?) and a whole lot of Beach Boys, from "409" to "Sail On Sailor." They were fairly tight, the harmonies a bit ragged in spots, but it was clear that they were the equal of the material they were playing.

Towards the end of the first set, Kim Fowley and Mark Anthony (of the Hollywood Stars) arrived, having been tipped off that this might prove a little more enjoyable than another night at the Roxy. Kim's first comment was, "We picked up three surfer girls hitchhiking, and asked them what was happening. It was very interesting. I asked if quaaludes were big around here, and they honestly didn't know what we meant. Were they an item of apparel? A group? A new kind of surfboard? It was astounding. They asked Mark if he was in a band, they'd never heard of the Hollywood Stars, and when he said he'd written the song Alice Cooper currently had on the air, they'd barely heard of that. 'Alice Cooper? Oh yeah, didn't we see him on TV once.....?'"

Three songs into the set, they introduced Dean, and he bounded on stage to remain for the rest of the show, singing along on "Dead Man's Curve", "Surf City", "New Girl in School" and a medley of Beach Boys tunes. He looked cool, nonchalant, doing little comic routines with the group, but singing great, and inspiring them to new heights as well. Was it, as Fowley

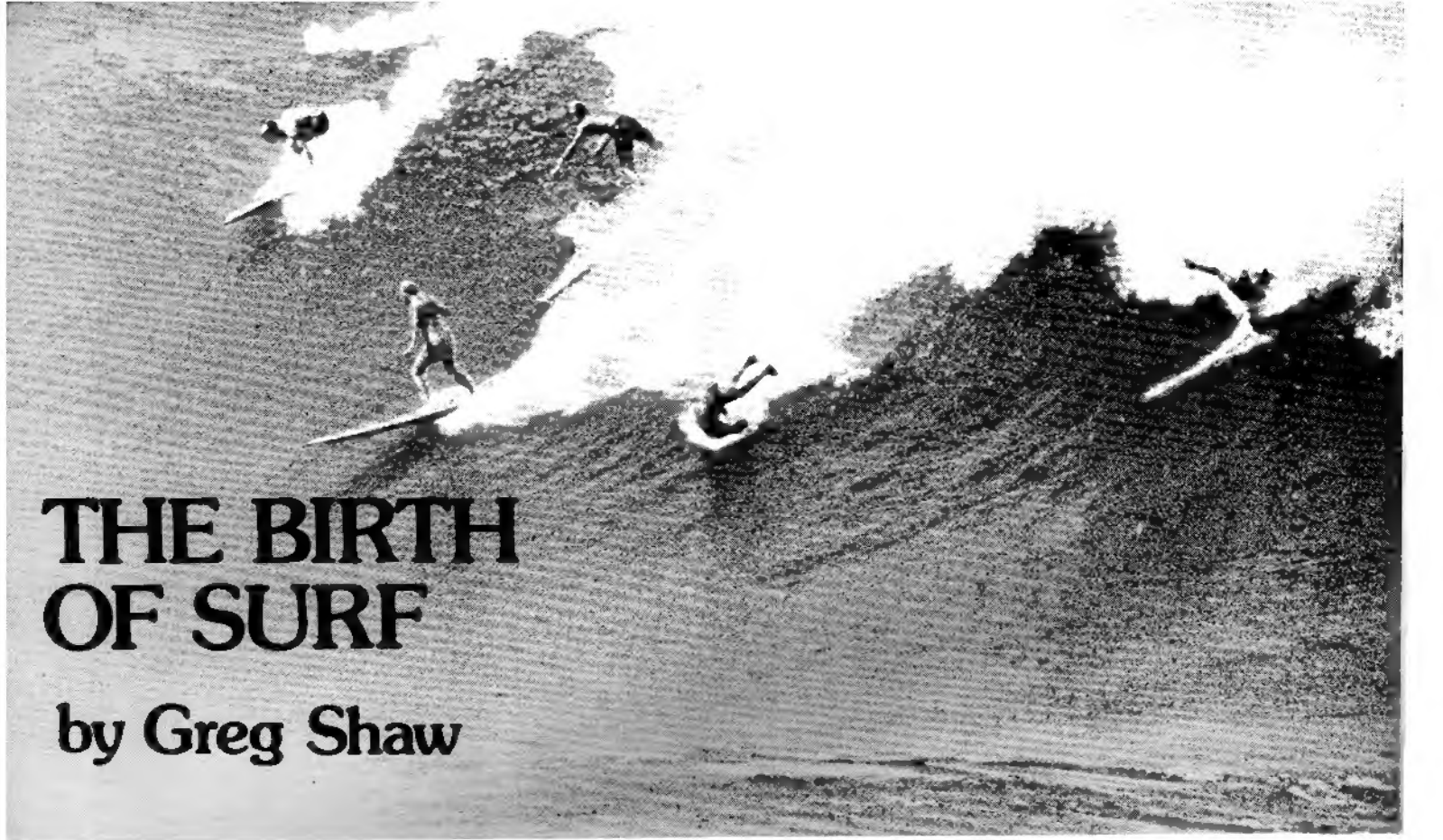
(turn to page 42)



Papa Du Run Da Run on stage with Dean Torrence - Magic Mountain, Sept. '75. Dean: 2nd from left. (Inset) Soaking up some California Sunshine and Sidewalk Surfin' in Santa Cruz.....







# THE BIRTH OF SURF

by Greg Shaw

**I**t's an accepted fact of life now that, with the coming of summer, each year brings a new Surf Music Revival. The growth of this surf music renaissance over the past three years has been well chronicled here and in *Phonograph Record Magazine*, as have the latest activities of its leading lights, the Beach Boys, Jan & Dean, and Bruce Johnston. The Beach Boys seem finally to have been accepted at large as the true national resource they are, as surf music itself gains grudging acceptance and respect from those who once scorned it.

All of which gladdens us immensely, here at *WPTB*. At times it seems to me that the overcoming of "oldies" prejudice (that word, shamefully condescending even when used by fans, is finally beginning to disappear), which just a few short years ago kept a lot of fine music (including surf!) from being taken seriously, has been the greatest accomplishment of the rock press in recent years. It's a good sign, indicating a growing awareness and sophistication among rock fans as a whole.

And yet, despite all the critical and historical evaluation that has been lavished on surf music, the emphasis has been almost entirely on the local forms of the music, introduced by the Beach Boys in 1961 and popularized by many during 1963-65. This period, while admittedly more interesting in its cultural ramifications and more easily accessible by today's musical standards, represents only the second half of the surf music story. Rather than go over this well-travelled ground, we thought it might be interesting to go back and take a look at where surf music came from—for it most certainly did not spring full-blown from Brian Wilson's brow one fateful day in the sand at Huntington Beach.

The term "surf music" originally referred to a style of instrumental rock introduced by Dick Dale (whose germinal role is examined in a separate article....) and popularized by a great many local bands, chiefly in Southern California and the San Joaquin Valley of Central California, but found elsewhere around the country, particularly (and most surprisingly!) in the landlocked Midwest. The Astronauts from Colorado were among the most successful early surf music bands.

Dick Dale claims to have invented his intense, staccato style of guitar picking to simulate the sensation of riding the waves—which his music certainly did. Equally important was his use of tremolo and reverb to achieve a characteristic sound that distinguished surf music from previous forms of instrumental rock, which it otherwise closely resembled.

Instrumental rock, another important sub-genre long overdue for recognition, was in a sense the missing link between '50s rockabilly and '60s garage

bands. At a time when the trend was toward studio-manufactured singing idols taking over the charts, local dance bands kept the grass-roots foundation of rock & roll alive.

In 1959, instrumental rock was the most widespread new trend. The first instrumental hits were considered novelties, like Duane Eddy's "Rebel Rouser" or the Tune Rockers' "Green Mosquito", but by 1959 the raw vitality of this sound had inspired hundreds of local bands who had been playing rockabilly-derived music but, since the demise of that genre, gaining no commercial acceptance. The link between rockabilly and instrumental rock (which I don't think has been suggested before....) can be seen in groups such as the Fendermen and the Rock-A-Teens, who had rockabilly and instrumental hits respectively, and both of whose albums contained an equal portion of each style. Most of the instrumental groups, however, were strictly that, and the strength of the style was its perpetuation of hard rock values in a time when everything was going soft. The best records of Johnny & the Hurricanes, Link Wray, and the Royaltones (to name but a few) were every bit as savage and unremittingly tough as any vocal rocker you could care to name.

The other virtue of instrumental rock was its adaptability. For material, many groups chose standard or classic melodies, which they "rocked up" (cf. "Red River Rock", "Beatnik Fly"). Thus, groups with no songwriting ability could still come up with "original" tunes. Also, it was easier to merely play than to sing and play at the same time, another factor which encouraged many thousands of kids to start instrumental combos around the country. And of course, anything that brings more people into rock & roll at the basic grass-roots level, encouraging local scenes and styles, can only be beneficial to the music's development. And as for adaptability, it was a simple matter for these same bands to switch over to Twist and other R&B-influenced styles in 1960-61, when the dance fad era came in.

It was this preliminary period of 1959-61 that set the stage for surf music. The local dance bands that evolved from the local instrumental bands set a model for the surf bands that followed, exposed them to the influences and basic styles of rocked-up classics, adapted R&B styles, and above all the Texas shuffle/blues styles of Freddie King, Bill Doggett and others that were adapted by these white bands, that laid the structural groundwork for so much of surf music.

1961 was the key transitional year, during which a number of oddly undefinable records made the charts, such as "LSD 25" ("Moon Dawg") by the Gamblers (a record ahead of its time in more ways than one, this was also the first version of "Moon Dawg," later done by the Surfaris and the Challengers, "Stick Shift" by the

Duals (even more ahead of its time, as an instrumental hot rod record) and "Mr. Moto" by the Bel-Airs featuring Richard Delvy (never a national hit, but big regionally). These records, and a few others, were much too late to be part of the instrumental era, yet much too early to be considered surf records, though stylistically they were clear precursors of that style.

These groups, along with Dick Dale, were busy during 1961-62 evolving an instrumental style derived from the previous era but geared specifically to the local Southern California audience whose eagerness to embrace a musical style to reflect the new summer/sun beach affluence/mobility lifestyle that was emerging in the early '60s, particularly in Southern California, can be seen in the hero worship accorded Dick Dale and the Beach Boys.

Because of the conditions peculiar to Southern California—the overnight sprawl of suburban and exurban developments, the emergence of a newly affluent generation of post-war offspring from millions of first-generation Los Angelenos, coupled with the natural climate and topography of the region, Southern California was the inevitable home of surfing music, and really the only part of the country that could boast more than one or two surf bands. For a time, there were scores of them, and an output of records (mostly on ephemeral local labels) that will never be fully catalogued. By 1963 there were several national hits from this scene—"Pipeline" by the Chantays, "Wipe Out" by the Surfer Joe, "Penetration" by the Pyramids, etc. These records, originally local then picked up by larger labels for national distribution, represented the final flowering of surfing's original instrumental sound. Despite many fine subsequent efforts, by the Superstocks and many others, after 1964 it was almost strictly a vocal sound, at least as far as the national audience was concerned. The local audience as well, I think, tended to prefer the more literally identifiable with Beach Boys, if only because the surfing fad had brought in a lot of people who didn't really surf but liked to make the scene. The remaining instrumental bands recorded extensively for Del-Fi, which issued an awesome number of surf-related albums, but these were purely a local phenomenon that sold only to a limited hard core of fans.

The task of compiling complete lists of surf record releases is, as I've said, practically impossible. Though it only flourished a short time, the surf trend inspired countless groups to issue their own records for the benefit of their local followings. We're going to list as many as we can, and welcome all additions, but it's unlikely the true extent of instrumental surf recordings will ever be known.





# GRAND FUNK RAILROAD CAUGHT IN THE ACT

**A New LIVE Two-Record Set  
on Capitol Records and Tapes**



Produced by Jimmy Ienner



# CALIFORNIA SURF INSTRUMENTALS

## A Selective Discography

### MISCELLANEOUS SURF-RELATED ALBUMS (Instrumental & Vocal)

Adrian & Sunsets - *Breakthrough* - Sunset 601 (ex-Rumblers)  
 Aki Aleong & Nobles - *Come Surf With Me* - VJ 1060  
 Mike Adams & Red Jackets - *Surfers Beat* - Crown 312  
 Richie Allen & Pacific Surfers - *The Rising Surf* - Imperial 9229  
 Richie Allen - *Surfers Slide* - Imperial 9243  
 Astronauts - *Surfin' With* - RCA 2780  
 Astronauts - *Everything is A-Okay* - RCA 2782  
 Astronauts - *Competition Coupe* - RCA 2858  
 Astronauts - *Astronauts Orbit Campus* - RCA 2903  
 Astronauts - *For You - From Us* - RCA 3359  
 Astronauts - *Down the Line* - RCA 3454  
 Astronauts - *Travelin' Men* - RCA 3733  
 Astronauts - *Go...Go...Go!* - RCA 3307  
 Astronauts - *Rockin' With* - RCA PRM-183  
 Avalanches - *Ski Surfin'* - Warner Bros 1525  
 Blasters - *Sound of the Drags* - Crown 392  
 Al Casey - *Surfin' Hootenanny* - Stacy 100  
 Catalinas - *Fun Fun Fun* - RIC 1006  
 Challengers - *Surfbeat* - Vault 100  
 Challengers - *Surfin' With the Challengers* - Vault 101A  
 Challengers - *On the Move* - Vault 102  
 Challengers - *K-39* - Vault 107  
 Challengers - *Surf's Up* - Vault 109  
 Challengers - *Challengers A Go-Go* - Vault 110  
 Challengers - *Greatest Hits* - Vault 111  
 Challengers - *At the Teenage Fair* - GNP 2010  
 Challengers - *The Man From U.N.C.L.E.* - GNP 2018  
 Challengers - *California Kicks* - GNP 2025  
 Challengers - *Billy Strange* - GNP 2030  
 Challengers - *Wipe Out* - GNP 2031  
 Challengers - *Light My Fire With Classical Gas* - GNP 2045  
 Challengers - *Vanilla Funk* - GNP 2056  
 Challengers - *Greatest Hits* - GNP 609  
 Challengers - *Go Sidewalk Surfin'* - Triumph 100  
 Challengers - *Where Were YOU in the Summer of '62?* - Fantasy 9443  
 Chantays - *Pipeline* - Dot 3516  
 Chantays - *Two Sides* - Dot 3771  
 Jerry Cole & Spacemen - *Outer Limits* - Capitol 2044  
 Jerry Cole & Spacemen - *Hot Rod Dance Party* - Capitol 2061  
 Jerry Cole & Spacemen - *Surf Age* - Capitol 2112  
 Cornells - *Beach Bound* - Gares 100  
 Calvin Cool & Surf-Knobs - *Surfer's Beat* - Charter 103  
 Dan Dailey - *Surf Stompin'* - Crown 314  
 Dantella - *Hot Pastami* - Dot 3522  
 Deadly Ones - *It's Monster Surfing Time* - VJ 1080  
 Jim Waller & Deltas - *Surfin' Wild* - Arvee 432  
 Deuce Coupes - *The Shut Downs* - Crown 393  
 Duale - *Stick Shift* - Sue 2002  
 Fantastic Baggys - *Tell 'Em I'm Surfin'* - Imperial 12270  
 Johnny Fortune - *Soul Surfer* - Park Ave. 1301  
 Mr. Gasser & Weiridos - *Hot Rod Hootenanny* - Capitol 2010  
 Mr. Gasser & Weiridos - *Rods n' Retinks* - Capitol 2057  
 Mr. Gasser & Weiridos - *Surfink!* - Capitol 2114  
 Good Guys (Challengers) - *Sidewalk Surfing* - GNP 2001  
 Hondells - *Go Little Honda* - Mercury 20940  
 Hondells - *The Hondells* - Mercury  
 Hot Doggers - *Hot-Doggers* - Epic 24054  
 Hot Rodders - *Big Hot Rod* - Crown 378  
 Bruce Johnston - *Surfin' Round the World* - Columbia 8857  
 Knights - *Hot Rod High* - Capitol 2189  
 Jerry Kole & Stokers - *Hot Rod Alley* - Crown 5386  
 Kustom Kings - *Kustom City USA* - Smash 27051  
 Marketta - *Take to Wheels* - Warner Bros 1509  
 Marketta - *Out of Limits* - Warner Bros. 1537  
 Marketta - *Sun Power* - WB 1870  
 Marketta - *Surfing Scene*  
 Marketta - *Surfers Stomp* - Liberty 3226  
 Jim Messina & Jesters - *The Dragsters* - Audio Fidelity 7037  
 Mustangs - *Dartell Stomp* - Providence 001  
 Dave Myers Effect - *Greatest Racing Themes* - Carole 8002  
 New Dimensions - *Deuces and Eights* - Sutton 331  
 New Dimensions - *Surf'n Bongos* - Sutton 332  
 New Dimensions - *Soul Surf* - Sutton 336  
 Persuaders - *Surfer's Nightmares* - Saturn 5000  
 Pyramids - *Penetration* - Best 1001  
 Bob Vaught & Renegades - *Surf Crazy* - GNP 83  
 Revels - *On a Rampage* - Impact 1  
 Rhythm Rockers - *Soul Surfin'* - Challenge 617  
 Rincon Surfside Band - *Surfing Songbook* - Dunhill 50001  
 Rip Chords - *Three Window Coupe* - Columbia 9016  
 Rip Chords - *Hey Little Cobra* - Columbia 8951  
 Risers - *She's a Bad Motorcycle* - Imperial 9269  
 Rivieras - *California Sun* - USA 102  
 Rivieras - *Campus Party* - Riviera 701  
 Road Runners - *The New Mustang* - London 6381  
 Rod & Cobras - *Drag Race at Surf City* - Somerset 20500  
 Ronny & Daytonas - *GTO* - Mala 4001  
 Ronny & Daytonas - *Sandy* - Mala 4002  
 Routers - *Let's Go* - Warner Bros. 1490  
 Routers - *1963's Great Instrumental Hits* - Warner Bros 1524  
 Routers - *Play the Chuck Berry Songbook* - W.B. 1595  
 Routers - *Super Bird* - Mercury 682  
 Rumblers - *Boss!* - Downey 1001 (also Dot 3509)  
 Sandella - *Scrambler!* - World-Pacific 1818  
 Sandella - *Endless Summer* - World Pacific 1832  
 Scramblers - *Cycle Psychos* - Crown 5384  
 Scramblers - *Little Honda* - Wyncoote 9048  
 Sentinels - *Vegas A-Go-Go* - Sutton 338  
 Silly Surfers - *Sounds Of* - Mercury 60977  
 Spinners - *Party - My Pad! After Surfin'* - Time 52092  
 Sunrays - *Andrea* - Tower 5017  
 Super Stocks - *Thunder Road* - Capitol 2060  
 Super Stocks - *Surf Route 101* - Capitol 2113

Super Stocks - *School is a Drag* - Capitol 2190  
 John Severson (presenters) - *Sunset Surf* - Capitol 1915  
 Surf Riders - *Surf Beat* - Vault 105  
 Surf Teens - *Surf Mania* - Sutton 339  
 Surfairs - *Wheels* - Diplomat 2308  
 Surfairs - *Wipe Out/Surfer Joe* - Dot 25536  
 Surfairs - *Play* - Decca 4470  
 Surfairs - *Hit City '64* - Decca 4487  
 Surfairs - *Fun City, USA* - Decca 4580  
 Surfairs - *Hit City '65* - Decca 4614  
 Surfairs - *It Ain't Me Babe* - Decca - 4683  
 Tides - *Surf City/Surfin' USA* - Wing 12265  
 Tokens - *Wheels* - RCA 2886  
 Tomatoes - *Bustin' Surfboards* - Josie 4005  
 Torques - *Zoom* (local label, Princeton, N.J.)  
 Trashmen - *Surfin' Bird* - Garrett  
 Wave Crests - *Surftime USA* - Viking 606  
 Wedges - *Hang Ten* - Time 2090  
 Weird-Os - *Sounds of the Silly Surfers* - Hairy 101  
 Burt Wheels & Speedsters - *Sounds of the Big Racers* - Coronet 216  
 Winners - *Checkered Flag* - Crown 5394  
 Woolfers - *Dragville* - Wyncoote 9011  
 Zip-Codes - *Mustang!* - Liberty 3367

**LATE ADDITIONS**  
 Buddies - *Go-Go* - Wing 16306  
 Buddies - *Go & Come* - Wing 16293  
 Competitors - *Little Deuce Coupe!* - Dot 25542  
 De-Fenders - *Play the Big Ones* - World-Pacific 1810  
 Preston Epps - *Surfin' Bongos* - Original Sound 5009  
 Ghoulies - *Dracula's Deuce* - Capitol 2215  
 Go-Gos - *Swim With* - RCA 2930  
 Kickstands - *Black Boots & Bikes* - Capitol 2078  
 Nep-Tunes - *Surfer's Holiday* - Family 552  
 Risers - *She's a Bad Motorcycle* - Imperial 9269  
 Squidly Diddy - *Surfin' Surfer!* - HBR 2043  
 Sunsets - *Surfing* - Palace 752

### VARIOUS ARTIST SURFING ALBUMS

*Beach Party* - GSP 6901: Dave Kinzie, Kenny & Sultans, Surf Bunnies, Sentinels, Charades, Surfairs, Breakers, Revels, Sandford & Sandies, Judy Russell, Gary Paxton  
*Shake! Shake! & Soul* - Impact 2: Dave Myers & Surfstones, New Dimensions, Steve Kory, Surfairs, Li Ray, Virtue Four  
*Surf's Up! at Banzai Pipeline* - Northridge 101: Soul Kings, Dave Myers & Surfstones, Surfairs, Neal Nissenson, Jim Waller & Deltas, Dug Home, Biscaynes, Bob Vaught & Renegades, Bob Hafner (also issued on Reprise 6094, with the addition on side 2 of Surfairs, Coast Continentals)  
*Surf War* - Shepherd 1300: Dave Myers & Surfstones, Jim Waller & Deltas, Centurians, Bob Vaught & Renegades, Impacts  
*Original Surfing Hits* - GNP 84: Sentinels, Rhythm Kings, Soul Kings, Jim Waller & Deltas, Breakers, Dave Myers & Surfstones  
*Surf Battle!* - GNP 85: Rhythm Kings, Dave Myers & Surfstones  
*Hot Rod City* - Vault 104: Grand Prix, Customs, Quads  
*Hot Rod Rally* - Capitol 1987: Super Stocks, Roger Christian, Steve Douglas  
*Oldies, Goodies & Woodies* - Vault 103: Busy Bodies, Beach Girls, Tom Starr & Galaxies, Challengers, Gladiators, Vibrants  
*Battle of the Bands* - Star 101 (Hawaii) Frolic Five, Rivals, Lepicons, Escort, Arcades, Duplex, Thunderbird, Kona Casuals, Statics, Renegades, Raiders, Dimensions, Impacts, Majestics, Star Lighters, Checkmates, Adventures, Sensations, Royal Malads, Infusions  
*Shut Down* - Capitol 1918  
*Surfing's Greatest Hits* - Capitol 1995  
*Draggin' and Surfin'* - Modern Sound 536  
 Dick Dale, Surfairs, Fireballs - Almor 109  
*My Son the Surf Nut* - Capitol 1939

### DEL-FI ALBUMS

1226 Livly Ones - *Surf Rider*  
 1228 Bruce Johnston Surfing Band - *Surfer's Pajama Party*  
 1228 Centurians - *Surfers Pajama Party*  
 1231 Livly Ones - *Surf Drums*  
 1232 Sentinels - *Big Surf*  
 1234 Impact - *Wipe Out*  
 1235 V.A. - *KFWB's Battle of the Surfing Bands*  
 1236 Surf Stompers - *The Original Surfer Stomp*  
 1237 Livly Ones - *Surf City*  
 1238 Livly Ones - *Great Surf Hits*  
 1239 Dave Myers & Surfstones - *Hangin' Twenty*  
 1240 Livly Ones & Surf Mariachis - *Surfin' South of the Border*  
 1241 Sentinels - *Sucker Girl*  
 1242 De-Tenders - *Drag Beat*  
 1243 Deuce Coupes - *Hotrodders' Choice*  
 1244 Darts - *Hollywood Drag*

### LIBERTY ALBUMS - "Action Sound Series"

7346 T-Bones - *Boss Drag*  
 7348 Homets (Jerry Cole) - *Motorcycles U.S.A.*  
 7363 T-Bones - *Boss Drag at the Beach*  
 7364 Homets (Jerry Cole) - *Bg Drag Boats U.S.A.*  
 7365 V.A. - *Shut Downs and Hill Climbs*

### MISCELLANEOUS SURF-RELATED SINGLES (Instrumental only)

101 Pastel Six - *Twitichin' Wino Stomp*  
 101 Pastel Six - *Open House at the Cinder/Twitchin'*  
 102

103 Rumblers - *Boss/I Don't Need You No More* (also Dot Chantays - *Pipeline/Move It* (also Dot 16440) 18421)  
 104  
 106 Rumblers - *Boss Strikes Back/Sorry* (also Dot 16455)  
 107 Rumblers - *Angry Seal/Waimea/Bugged* (also Dot Chantays - *Monsoon/Scotch High's* 18480)  
 108  
 109  
 110 Ginny & Gallions - *Hava Nagila/pt 2*  
 111 Rumblers - *It's a Gass/Tootenanny* (also Dot 18292)  
 112  
 113  
 114 Rumblers - *Night Scene/High Octane*  
 115 Jessie Hill - *Chip Chop/Woodshed*  
 116 Chantays - *Space Probe/Continental Missile*  
 117  
 118 Hustlers - *Inertia/Eight Ball*  
 119 Rumblers - *Riot in Cell Block #9/The Hustler*  
 120 Chantays - *Only if You Care/Love Can Be Cruel*  
 121 Richard Ward & Hustlers - *The Well of Loneliness/Topless Bathing Suit*  
 122 Pat & Californians - *Be Billy/Bad*  
 123 Revels - *Intoxica/Comanche*  
 124 Jessie Hill - *Never Thought/T.V. Guide*  
 125  
 126 Chantays - *Beyond/I'll Be Back Someday*  
 127 Rumblers - *Soulful Jerk/Hey-Did-a-Da-Da*  
 128  
 129 Sunday Group - *Edge of Nowhere/Pink Grapes*  
 130  
 131 Sir Frog & Toads - *The Frog/Mustang*  
 132 Margaret Williams - *My Love/Baby Please*  
 133 Rumblers - *Boss Soul/Till Always*  
 134  
 135 Slipped Discs - *Smokey Places/If I Had Your Love*  
 136  
 137  
 138  
 139 Pat Powdrill - *I Can't Hear You/Do It*  
**ADEN RECORDS**  
 (Downey subsidiary)  
 101 Rivieras - *The Bug/Moculation*  
**X-P-A-N-D-E-O SOUND RECORDS**  
 (Downey subsidiary)  
 101 Kicks - *Tell Me Why/Oh My Baby*  
 102 Leaping Ferns/Chantays - *It Never Works Out/For Me/Maybe Baby*  
 103  
**AERTAUN RECORDS**  
 100 Tornadoes - *Bustin' Surfboards/Beyond the Surf*  
 101 Hollywood Tornadoes - *The Gremmie/pt.2*  
 102  
 103 Tornadoes - *Phantom Surfer/Lightnin'*  
 103 Tornadoes - *Phantom Surfer/Shootin' Beavers*  
**ARLEN RECORDS**  
 506 Sonny Gee & Standle - *Tidal Wave/Ingrid*  
 509 Dantells - *Hot Pastami/Dartell Stomp*  
 511 Customs - *Because of Love/Earthquake*  
 513 Dantells - *The Scoobie Song/Dance/Everybody, Dance*  
 514 Billy & Fleet - *Power Shift/Nobody Wants to Give Me What I Want*  
 515 Larry Reed & Shado's - *Little Miss Surfer/Bread n' Butter*  
 516 Jeff Bradley - *Little Bit of Heaven/Tired of Running*  
 517 La Rays - *A Woman Like You/Yesterday & You Around*  
 1014 Lester Rose - *Wino Blues/Alimony Blues*  
**GOLIATH RECORDS**  
 1348 Vulcanes - *Stomp Sign/Public Record #1*  
 1351 Leggerions - *Flame of Love/Justine*  
 1352 Surf Bunnies - *Surf Bunny Beach/Our Surfer Boys* (also Dot 16523)  
 1353 Surf Bunnies - *Surf City/Met the Boy I Adore*  
 1356 Silvertones - *Bethsaba/Get It*  
 1357 Sea Shells - *Love Those Beach Boys/Close to Jimmy*  
**UNION RECORDS**  
 501 Mar-Kets - *Surfer's Stomp/Stomp*  
 502 Denels - *Here Come the Ho-Dads/Massacre Stomp*  
 503  
 504 Marketts - *Balboa Blue/Stompede*  
 505 Continentals - *Coffee House/Lord Douglas Byron - Big*  
 506  
 507 Marketts - *Canadian Sunset/Stomp'n' Room Only*  
**LUCKY TOKEN RECORDS**  
 107 Bel-Aires - *Baggies/Charlie Chan*  
 108 Resonance - *I'm Really in Love/Think Right*  
 112 Crossfires - *One Potato Two Potatoes/That'll Be the Day*  
 1003 Col. Splendid - *Emperor Hudson/Blue-Eyed Blast*  
 1006 Col. Splendid - *Emperor Nelson/Cavendish Caper*  
**VAULT RECORDS**  
 900 Challengers - *Torquay/Bullfrog*  
 901 Bruno & Gladstone - *Intambul/Warm is the Sun*  
 902 Challengers - *Moonclaw/Tidal Wave*  
 903 Sonny Patterson & Pastel Six - *Troubles/Gone So Long*  
 906 Beach Girls - *He's My Surfin' Guy!*  
 906 Grand Prix - *Candy Apple Buggy/41 Ford*  
 907 Quads - *Little Queens/Surfin' Hearse*  
 910 Challengers - *Hot Rod Hootenanny/Maybelling*  
 911 Travelers - *She's Got the Blues/Spanish Moon* (orig. on Princess 52)  
 (Plus many later, non-surf releases....)

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## DICK DALE: the man who invented surf music

By JOHN BLAIR

*"Real surfing music is instrumental... characterized by heavy staccato picking on a Fender Stratocaster guitar, and it has to be a Stratocaster."* Dick Dale

On a warm Saturday afternoon last May, I spoke with Dick Dale at his home in Huntington Beach, reminiscing about the early days of surf music and the memories of his involvement in the youth scene of Southern California at the time.

Dick Dale's importance as the originator of surf music, as a man who was (and is) very sensitive to his music, and as a performer and trend-setter, is not to be underestimated. In reference to his immense popularity at a time before his records were played on the radio, he said: "We started at the Rendezvous Ballroom in Balboa, which was way down at the end of the peninsula, and they said nobody would come to my dances because the Ballroom was too far away and no one would want to drive that distance. We played there for nearly three years and had about 4000 kids every night we were there. The line of cars stretched all the way from Newport Beach out to the Coast Highway. They wanted to close down Balboa because the line of cars was creating a hazard."

"When we went into the Pasadena Civic, they only let me stay there a month because they started having 3000 kids show up for the dances and they'd never had that many people coming there before."

"It's true I had no records. In fact, I told the kids I had no money to go out and cut records. It was more or less a personal thing. We became very close. Many of them would come to my home, we would surf together and I would go on outings with them."

For Dick, surf music came out of a desire to create a sound on his guitar that matched the feeling he had while riding the waves on his surfboard. "There was a tremendous amount of power that I felt while surfing and that feeling of power was simply transferred from myself into my guitar when I was playing surf music. I couldn't get that feeling by singing, so the music took on an instrumental form."

I asked him if this instrumental vehicle for surfing music had been influenced by any particular artists or styles. "No, it just came out of me. One day I just started picking faster and faster like a locomotive. I wanted to make it sound hard and powerful. There wasn't anybody who influenced it actually. I mean, there's nothing to influence you once you create a new style and stick to that style."

Back when he first picked up a guitar and began learning to play, Dale's influences were mainly country & western. "The first instrument I picked up was a ukelele. Since I'm left handed, it was difficult to form chords that way and nobody was willing to teach me because of that fact. I certainly didn't want to learn how to play right handed because all my power and rhythm was in my left hand."

"After I got my first guitar, people would say to just form ukelele chords on it and muffle the fifth and sixth strings. So that's what I did. The first song I remember learning was 'The Wild Side of Life.' Then I learned 'The Tennessee Waltz' and I listened to

Hank Williams and Hank Snow and started singing country songs.

"It wasn't until after I came to Southern California that I learned to form a full 6-string chord. Up to that time, I was always using only four strings."

Regarding some of his early idols, Dick said "Back in the Fifties I thought Eddie Cochran was good. Ritchie Valens was another one that I felt was truly great. As a matter of fact, we had the same manager for awhile. I remember at his first major stage appearance in Long Beach with me, he only had two songs prepared to do on stage, 'La Bamba' and 'Donna.' Well, the audience gave him a standing ovation and wanted him back for more. Ritchie was backstage wondering what to do and I told him to just go back out there and do 'La Bamba' again. He did that song three times and every time I said go back out and do it again."

"There were people we worked with back then at places like Long Beach and the El Monte Legion Stadium that I felt were really great. There was Sonny Knight, Joe Houston, Little Julian Herrera, Johnny Otis and Mike Dacey, who's one of the finest guitarists you'll ever hear."



"Dick Dale at home, 1975. Above, Dick and an early group of Deltones, ca. 1965. L-R: Bill Barber, Rick Rillera, Nick O'Malley, Jerry Stevens, Dick, Frank Armando, Barry Rillera."

It was chiefly because of Dick's great popularity in Southern California that scores of garage bands sprung up practically overnight to play this new style called surfing music. The majority of these groups never saw a recording studio, but there were a few who did record and even fewer who enjoyed successful hit records. Some of these bands were formed as a direct result of personal contact with Dick.

"I have a little music store down at the beach at one time and a lot of kids would come to me for guitar lessons. It's funny because I didn't know a lot about music and I didn't believe in a lot of music theory anyway, unless you wanted to become a studio musician. So I would guarantee them that I could teach them how to play a song in one day so they could learn chords and the whole song without a lot of theory. Well, so many kids came down to me that I had to raise my prices from something like \$2.00 an hour to \$25.00 an hour just to get them out of there, but they would pay the higher price anyway."

"So some of these kids eventually went out and formed their own groups and I felt good when I'd see some of my students playing with their own bands. There were guys like Dave Myers, who formed the Surftones and then later changed it to the Prophets because everybody teased him about the similarity between Surftones and Deltones and the fact that he would change the color of his guitar every time I changed mine."

"I can't remember the man's name now, but there was another guy who wanted me to help him form a group when I was just starting out here. He later formed his own band, called the Rhythm Rockers, and went on to become the manager of the Righteous Brothers."

"There was actually very little happening during the first two years I started playing surf music. After about two and a half years, surf bands started to spring up. I remember the Surfers and the Pyramids and it was about this time that I started to actually meet certain people at my dances like Jan & Dean, the Beach Boys and Jimi Hendrix, who said he patterned his guitar style after me."

"There was another band, Eddie & the Showmen, who I had heard were exact duplicates of my band and my sound. In fact, a girl came up to me once and asked me why I imitated Eddie & the Showmen."

I asked Dick to characterize the surfing scene in Southern California during the early '60s. "Lots of people wore Pendleton shirts, of course, and there were the big decorated surfboards with the stringers and just about everybody drove around in woodies. Dana Point and Huntington Beach were the popular surfing spots. You saw a lot of baggies and catins, a type of canvas trunk. There were a lot of bikes, the bike scene was fairly popular, and of course the guys didn't wear long hair."

"Surf music gradually started making the beaches a popular place for people who weren't surfers. These were the hods and the greasers in their lowered Chevys who came from LA or Long Beach, for instance, just to cruise the beach to see what was happening. You could always tell someone who wasn't a surfer on the beach from his cut-off Levis. Surfers just didn't wear cut-off Levis."

"Then there were the gremmies, the little kids too small to surf, who were always spitting on the beach and breaking bottles. They were a real pain in the neck."

Since the music that Dick was playing at all of his dances was chiefly instrumental, I wanted to find out what some of his favorite instrumental music has been over the years. "Well, you know Mason Williams used to come over to my house a lot and when 'Classical Gas' came out, I thought it was tremendous, but I didn't know he was the one doing it at first. I loved 'Honky Tonk', 'Raunchy', 'Caterpillar Crawl', a lot of Joe Houston's material and some of the background music used by Bill Haley on his vocals."

'Rumble', 'Memphis' and 'The Lonely Bull' by the Tijuana Brass are favorites of mine also. I still enjoy 'The Theme From Exodus' and it still sends goosebumps up my back."

One side of Dick Dale is that of the talented musician who commanded a huge following in the early '60s and who started the whole surf music phenomenon. Another side of Dick Dale, though, is that of a sensitive, emotional man who cares about other people, which is probably a major clue to the success he established for himself locally and the self-imposed lack of success he attained nationally. His humanitarian aspect came out when we talked about the high points of his career and what he would change if he could do it all again.

"One of the greatest feelings I've ever had in performing was at one of my dances. There was a paraplegic kid in a wheelchair who couldn't move at all. He never missed one of my dances and as time went by, he started getting more and more involved in the music. One night he started moving an arm that he'd never moved before to the beat of the music and, pretty soon, he'd start moving a leg. After awhile, he could speak my name and we could carry on short conversations together. That was a really beautiful thing."

"I guess if I had the chance to do it all over, I'd probably do it a little bit differently. If I knew what was in store for me, I would handle it differently financially. I'd become very business-like in the matter and not believe in so many people and in so many promises."

*Editor's Note: A detailed Dick Dale biography and discography can be found in Rock Marketplace #9, \$1.60 from Box 253, Elmhurst-A, NY 11380.*



# SURFIN' IN THE SAN JOAQUIN

By BILL SMART & JOHN BLAIR

Although Fresno, California is certainly not the legendary "Surf City", its unique location, cultural composition and musical heritage make it most worthy of investigation. Fresno and that portion of the San Joaquin Valley which it dominates has traditionally, because of its novel equidistant location, been influenced by both the Los Angeles and San Francisco scenes. The Spanish culture is also an important factor in analyzing the musical scene in the area, regardless of the time period in question. While instrumental music may have had its supporters across the country during the turn of the decade (1959-61), it was never more popular anywhere than it was in the San Joaquin Valley.

All these factors combined to produce a veritable hotbed of instrumental activity by the time surf music came into existence. Despite the fact that there were no local labels or recording studios to speak of, and the nearest major facilities 300 miles in either direction, many noteworthy sides were waxed, and there were enough local promoters and halls to keep the groups active.

The Revels, from Bakersfield, had come and gone for a two year series of road tours and returned again by the time garage group fever had infected the area. Their solitary hit, "Church Key" was a *sine qua non* among all local bands. I remember them as the "Bakersfield Revels" which I interpreted as local pride, but which was probably to distinguish them from the R&B group of the same name. At any rate, the strength of their local popularity kept them employed far past their prime (if, indeed, they ever had one) and well into the surf era.

In addition to a number of singles on Impact and one on the Swngin' label, they released one LP on Impact. The album features twelve classic instrumentals, typical Tony Hilder liner notes, and a cover which depicts the elusive Troyce Key posing as a Revel.

Similarly, the flexible Charades from Tulare had also become associated with the surf scene. Formed as the Latin Knights in the late '50s, the Charades were a mixed R&B vocal group who were popular at teen dances and battles of the bands in the Valley as well as in the Santa Maria, San Luis Obispo area.

Several singles and cuts on sampler LPs were released from 1962-64, the most noteworthy of which featured the backup band. "Sophia"/"Christina" by the Charades Band on Impact 32 blends the best Valley traditions into a double-barreled instrumental Latin-surf classic.

One guitarist for the Charades was talented enough to branch out on his own. A young Tommy Johnson recorded "Give Me Justice" on the obscure Atoll label in 1964. Ray Baradat and his Charades were befriended, written for, and often accompanied by a Delano group known alternately as the Soul Kings and the Rhythm Kings, who also possessed that greasy surf sound.

Al Garcia's groups, regardless of which name they used (including The Link Eddy Combo and perhaps Al Anthony), were responsible for an untold number of singles and album cuts on various and sundry labels in addition to performing as backup on scores of Hilder-produced tracks. They also toured as the Pitdown Men road group. The Link Eddy Combo, incidentally, was named after Lincoln Mayorga, the prolific LA studio musician, and Ed Cobb, of Four Preps and Standells fame.

Both Al Garcia and Ray Baradat employed the talents of many local Chicano musicians in their various groups. The influence of Spanish music is undeniable in any analysis of instrumental surf from Dick Dale to the Surfaris, but neither Ray nor Al would have admitted to playing "surf" music at the time!

The Latino musician was encouraged and supported by his family in guitar playing when few others were. It was considered a proper masculine pastime and, melting-pot myths aside, the Chicano musician often did play in mixed Anglo-Chicano groups. Artists like Santo & Johnny, the Fireballs, the Champs and Freddie King influenced these budding musicians as well as Mexican performers. They had the jump on us! The result was a host of fine instrumentals which were Anglicized enough for consumption by the masses.

"Latina" was written by a Chicano who admits Santo & Johnny's influence ("Slave Girl" on the first Santo & Johnny album is "Latina", nearly note for note) and who played in a mixed group, the Sentinals. "Torchula" is similar, but with the Champs as the inspiration. Including a Chicano musician in groups was not a result of fair employment legislation, but a natural consequence of having so damn many talented Latinos around.

Pat and Lolly Vegas, who have since gone on to fame as Redbone, are native Fresno mestizos who hit the surf circuit for a short jaunt as the Avants after "Wax 'Em Down" was released as a single on the Chancellor label.

Since Pismo Beach and the central coast area was the closest "surf" to Fresno, the music of this coastal area and that of the central Valley shared many traits. The most popular radio station in the San Luis Obispo

area was KAFY Bakersfield's rebel independent station. Many notable groups originated in these coastal regions within earshot of KAFY, over a hundred miles away, groups like the Counts, the Roulettes, the Biscaynes, the Impacts and the matchless Sentinals. Most of these acts displayed an awareness of as much James Brown and Marvin Gaye as Ventures and Dick Dale, like many of their inland counterparts.

Another Fresno act, Jim Waller & the Deltas, were responsible for a number of surf tracks. They were an accomplished top-forty vocal/instrumental group with an enormous local following. The Deltas were the house band at the Marigold Ballroom and backed artists like Little Eva and Gene Pitney when they appeared there. Tony Hilder produced at least 16 surf tunes with them which appear, in typical Hilder fashion, scattered over a minimum of five albums, five labels, and one single release. There were other non-surf (and non-Hilder) recordings, but nothing to match the instrumentals on their Arvee album. Jim Waller, along with the other Fresno favorites, inspired a vigorous generation of local punkers for years to come. But that, as they say, is another story.

## The Tony Hilder Story

By JOHN BLAIR & BILL SMART

Any attempt at a comprehensive survey of the surf music scene without mentioning Tony Hilder would be flagrantly incomplete. He was responsible for more local surf music being recorded and released than any one individual. Hilder remains, however, a man shrouded in mystery.

Anthony John Hilder's name, whether as writer, producer or publisher, can be found on countless albums and 45s. Were it not for the poor credits on many of the LPs, which include some "budget" products, his name would appear even more often.

"Church Key", "Latina", "Please Be My Love Tonight", and "Surfin' Tragedy" were a few relatively less obscure waxings brought to us by the same man who enlightened politically aware music fans with right-wing slogans printed right on the labels. "Our



Country Can Never Go Right by Going Left", "God Bless America", "Au-H2O 1964" were actually printed on Hilder's Impact labels, a phenomenon that may have strongly antagonized program directors of opposing persuasions.

In recent times, Hilder has proved unwiling to discuss past experiences and refused to divulge even the year of his birth. He allegedly initiated his involvement in the record industry in the late '50s as an A&R man for the Kent Modern organization, working with such LA artists as Jesse Belvin and Charles Wright.

Belvin and Wright, Hilder maintains, were singers on the recorded version of "You Cheated" by the Shelds.

It was during this period (1956-59) that Hilder developed professional contacts which would later prove invaluable to him. Bruce Morgan, who together with his parents owned and operated a mastering and recording studio, was one such individual. The Morgans assisted the early Beach Boys before their bond with Capitol (and issued their first record, as Kenny & the Cadets) and Dorinda Morgan wrote "Confidential" for Sonny Knight. Another association which endured was with Robert Hafner. From the early years until the middle '60s, Hafner wrote, performed and produced for Hilder, becoming his closest co-worker.

In 1969 Hilder left Kent Modern to pursue independent ventures. He formed his first label, CT, and released two singles. Other releases on Challenge and Jaguar from this period also bear Hilder's name, either as publisher, writer or orchestra leader.

A second independent label, Impact, was formed as an outlet for those masters which Hilder could neither lease nor set outright to others. Impact's first release was "Church Key" by the Revels, which featured Barbara Adkins laughing her way to fame and fortune as Mrs. Tony Hilder. The label featured, though not exclusively, local groups doing original material and of course those absurd political slogans. The search for marketable talent sent Hilder into the grass roots to locate such unfortunates as Bob Kuhn, Eddie Snell, Sandra Teen and Bob (Linkletter) Preston.

Although many of Hilder's efforts were farmed out to other labels, he did manage to release at least 33 Impact singles and two LPs. Typically, the results of assorted sessions in the studio would be compiled into samplers and peddled to the highest bidder. This musical marketplace did not exclude selling the same masters to different companies.

That Tony Hilder was operating on the proverbial shoestring may not at first be obvious, but he sold the master of "Hanging Twenty" by Dave Myers & the Surftones to Bob Keene at Del-Fi for \$100. The sessions that produced the tape cost him \$50 and the group got nothing. Bob Hafner, Hilder's "arranger", continued to pump gas for a living. "Surf" album masters were purchased by Del-Fi ("The originators of surf music"), GNP, GSP, Northridge, Arvee, Sutton, Shepherd, Guest Star and perhaps many others.

Singles were scattered about on labels in much the same way and Bamboo, Arvee, Faro, Challenge, Northridge, Reprise, Sharon, Liberty, Tollie, Ava, Original Sound and Era all released Hilder products.



Political activity prior to the national 1964 elections prompted Hilder to express his convictions on his Impact label as mentioned previously. Several singles were blatant rightist manifestos. "John Birch American" by the New Breed, "Voice of Liberty" by Bob Preston and "Our Opinion of Barry Goldwater, the Next President" featuring Efram Zimbalist, Dr. William McBarnie, Walter Brennan, Ronald Reagan, Joe Snell and Robert Stack, backed with "Discrimination—Thank of How You Can End It" were all actual Impact releases.

Ton Ltd. is yet another label which Hilder piloted but no releases are known.

The defeat of Barry Goldwater and the demise of surf music marked the end of Tony Hilder's active involvement in the music industry. He is now employed as a salesman of freeze-dried food products in Southern California, writing reactionary declarations in his spare time.

# TONY HILDER DISCOGRAPHY



## IMPACT ALBUMS

- 1 The Revels - *The Revels On a Rampage*
- 2 V.A. - *Shake, Shout and Soul* (Little Ray, Surftones, Steve Korey, Dave Myers & the Surftones, the Virtue Four and the New Dimensions).

## IMPACT SINGLES

- AV-1 V.A. - *Our Opinion of Barry Goldwater—The Next President, Discrimination*
- 1 Revels - *Church Key/Vesuvius*
- 2 Revels - *Tequila Intoxica*
- 3 Sandra Teen - *Stranger in Love/Angel Baby*
- 4 Spektrums - *The Santa Maria Sundown*
- 5 Revels - *Commanche/Rampage*
- 6 Bob Kuhn - *Rendezvous/A Serenade to Julie*
- 7 Eddie Snell - *I Feel Like Crying/Unless Things Go Your Way*
- 8 Ramblers - *Funny Papers/Yaba Dab Ah Doo*
- 9 Giuseppe Apollo & Revels - *Bright Star/All Because of You*
- 10 Revels - *Party Time/Soft Top*
- 11 Breakers - *Surfin' Tragedy/Surf Bird*
- 12 (Stowaways, Udy Sisters, Jim Waller & Deltas) Don Mikkelsen - *I Can't Get Over the Blues. Now You're Gone*
- 13 Dannie Toliver - *Little Boy Blue/Take a Chance*
- 14 Shorty Bacon - *Ten Times the World/What's Wrong With You*
- 15 Hollywood Rebels - *Thriller/Rebel Stomp*
- 16 Revels - *The Monkey Bird/Revellon*
- 17 Revels - *Revellon/Conga Twist*
- 18 Jesse Belvin - *Looking for Love/Tonight My Love* (released posthumously)
- 19 Bob Vaught & Renegades - *Bo' Gater/Church Key Twist* (also released on Bamboo 520)
- 20 Evan & Emperors - *LA Freeze/Emperor's Twist*
- 21 Lil' Ray & Premiers - *Shake, Shout & Soul/Soul & Stomp*
- 22 Dave Myers & Surftones - *Church Key Passion*
- 23 Materlyn & Cupons - *I'll Be Your Love Tonight*
- 24 Turn Her Down (answer record to the Charades release on Ava sung by Hilder's sister-in-law, New Breed - John Birch American/Lexington Green)
- 25 Lil' Ray & Midnighters - *Loretta My Girl*
- 26 Charades Band - *Christina Sophia*
- 27 Bob Preston - *The Letter Voice of Liberty*



## CT LABEL

- CT 1 Vi Hall - *It's Graduation Time Endless*
- CT 2 Marc Wayne - *Let It Rain/Miracle of Love*

## JAGUAR LABEL

- 3029 Carousels - *Rendezvous Drive-In Movie*

## SHARON LABEL

- 102 Al Anthony - *The Soul Angel*

## REPRISE LABEL

- 20002 Link-Eddy Combo - *Big Mr. C. Man with the Golden Arm*

- 20180 Biscaynes Church Key Biscaynes-Moment of Truth

## NORTHBRIDGE LABEL

- LP 101 V.A. - *Surf's Up at Banzai - Pipeline* (Soul Kings, Dave Myers & Surftones, Surftones, Neal Nesenson, Jim Waller & Deltas, Doug Hume, Biscaynes, Bob Vaught & Renegades, Bob Hafner)
- 1001 Biscaynes Church Key/Surftones - *Moment of Truth*
- 1002 Charades - *For You/Surf 'n Stomp*

## ORIGINAL SOUND LABEL

- 47 Charades - *Take a Chance/Close to Me*

## AVA LABEL

- 154 Charades - *Turn Him Down. Please Be My Love Tonight*

## ARVEE LABEL

- 5072 Jim Waller & Deltas - *Church Key/Surfin' Wild*
- LP 432 Jim Waller & Deltas - *Surfin' Wild*

## ERA LABEL

- 3082 Sentinals - *Latina Torchula*
- 3117 Sentinals Six - *Inf-nity ?*
- ???? Sentinals - *Latin Soul ?*
- ???? Sentinals - *Christmas Eve ?*

## FARO LABEL

- 617 Little Ray - *Karen/Come Swing With Me*

## VELPA LABEL

- 100 Al Garcia & Rhythm Kings - *Simply Jane/Veipa*

## TOLLIE LABEL

- 9014 Rhythm Kings - *Latin Ska/Burleska* (old Hilder tracks with new overdubbed vocals)

## LIBERTY LABEL

- 59491 Emmett Lord - *Women/Turn Him Down*

## SUTTON LABEL

- LP 336 Sentinals - *Vegas Go Go*



## CHALLENGE LABEL

- 59056 Billy Watkins - *Unforgettable Rendezvous*
- 59077 Carl Cotner - *Bright Star/Do You Know Why*
- 59078 Billy Watkins - *Go Billy Go/The Good Times*
- 9178 Rhythm Kings - *The Soul Border Town*

## DEL FI LABEL

- LP 1232 - Sentinals - *Big Surf*
- LP 1241 - Sentinals - *Surfer Girl*
- LP 1234 - Impacts - *Wipe Out*
- LP 1239 - Dave Myers & Surftones - *Hangin' Twenty*
- LP 1228 Centurians - *Surfer's Payama Party*
- LP 1235 V.A. - *KFWB's Battle of the Surfin' Bands* (includes Bruce Johnston, Lively Ones, Sentinals, Jim Waller & Deltas, Rhythm Kings, Dave Myers & Surftones, Soul Kings, Impacts, Challengers, Biscaynes, and Charades. Also printed as KEWB KPOI, etc.)

## SHEPHERD LABEL

- LP 1300 - V.A. - *Surf War* (includes Dave Myers & Surftones, Centurians, Jim Waller & Deltas, Bob Vaught & Renegades, and Impacts)

## GNP LABEL

- LP 83 - Bob Vaught & Renegades - *Surf Crazy*
- LP 84 - V.A. - *Original Surfin' Hits* (includes Sentinals, Rhythm Kings, Soul Kings, Jim Waller & Deltas, Bob Vaught & Renegades, Breakers, Dave Myers & Surftones)
- LP 85 - V.A. - *Surf Battle* (includes Rhythm Kings, Dave Myers & Surftones, Lil' Ray)

## GSP LABEL

- LP 6901 V.A. - *George Sherwood Presents* (includes Surf Bunnies, Charades, Sentinals, Surftones, Dave Knieze, Breakers, Revels, Sanford & Sandies, Judy Russell, Gary Paxton)

## ALMOR LABEL

- LP 108 V.A. - *The World of Surfin'* (includes Dick Dale Fireballs, Surftones, Surftones, Dimensions)



# INTRODUC ROCK feat Q65, The Blue

The following article cannot by any stretch of the imagination be considered definitive. Call it an introduction of sorts. After all, my conception of Dutch rock up to a year or so ago wasn't much advanced over the average guy's notion that it was exemplified by "Tiptoe Through the Tulips", and that "Dutch" Holland was a cute name for a DJ. I remembered the hits from the "Dutch Invasion" of 1970, by the Shocking Blue, Tee Set, and George Baker Selection, and that was about it. But a growing fanaticism for the former group spurred me to investigate further, leading to the personal discovery of one of the most exciting mid 60's rock scenes anywhere.

As in Australia New Zealand, Germany, and Scandinavia, Holland was heavily influenced by Merseybeat. There was also apparently a thriving Shadows-derived instrumental scene (ZZ & the Maskers, Willy & His Giants, the Jumping Jewels) previously and simultaneously, again as in other countries. Besides the usual British hit influences, a major catalyst was the arrival of the Scorpions. Like the Renegades and the Deejays in Scandinavia, the Scorpions were a British (Scottish?) band who struck out to Europe in search of greater fame and fortune. They had a smash hit in Holland and elsewhere in March 1966 with a Fendermen/Huey Smith-style version of "Hello Josephine" (similar to the Danish (?) Rockin' Ghosts' "Don't Ha Ha"), another contemporary smash. Their album is full of Merseybeat R&B standards like "Under the Boardwalk", "Rip It Up", "Not Fade Away" and good versions of "Some Other Guy" and "Ain't That Just Like Me," but also contains an early cover of "Gloria" and the mysterious European staple "Baba Ba la," a nonsense a most bubbly, dance tune once covered by Chubby Checker with ZZ & the Maskers (in Holland only) and originally a hit by the Rainbows issued on both Epic and Jamie in the US, with Sam the Sham's "Ju Ju Hand" on the flip).

Anyway the Scorpions' follow-ups (including the mid 60's rock update of "Greensleeves") weren't hits, but Dutch bands like the Jay Jays ("Bald Headed Woman") and the Phantoms ("I'll Go Crazy") had similar chartbusters (the Phantoms had a pretty good album as well).

Space limitations, lack of records, and/or relative mediocrity (take your choice) forbids more detailed coverage of these groups and others through the years, like the Shoes, the Rod-y-s (reportedly excellent), the Scamps, Birtangs, Rob Hoek's R&B group, the Swingin' Soul Machine Tremors, Hunters, Clungels, Johnny & His Cellar Rockers (including Jan Akkerman of Focus fame—his first group), the In Crowd, the impressive Zips, Cuby & the Blizzards (quite raucous in their early days), the Tee Set (also more of a Mod/punk band before their "Ma Belle Amie" days), Eddy Jones, the Haigs (pretty good), the Cats, Kannibal Komix, Earth & Fire, the Buffoons, F.J. King & Smash (who perpetrated the intriguing feat of recording J.R. Walker's "Pucker Up Buttercup" with organ, guitar, and no sax, an achievement comparable to cutting "96 Tears" without organ, or "Rockin' Pneumonia" sans piano, as the Shocking Blue actually dared on their first album), Boo & the Boo Boos, Sandy Coast (a long-lived and fairly good group whose version of the Small Faces' "Sorry She's Mine" is meritorious), or Linda van Dyck, whose "Stengun" is a marvelously tough gangster rocker.

A word should be devoted to the Golden Earrings, who date back to 1965 and have almost always been a high-quality band (hopefully we'll have a complete and long-overdue article on them in an upcoming issue). Their early hits ("Please Go", "That Day" and others) have a strong melodic Beatish flavor, and their *Greatest Hits Vol. 1* compilation (Dutch, but available through Jem, etc.) is highly recommended.

A minor group of interest are Les Baroques, whose "Such a Cad" was a hit in April 1966. The record, true to the group's name, is an odd combination of baroque and garage-rock, woodwinds mingling with fuzz guitar and a smarmy vocal which reminds me of the nasa Changin' Times. Good disk, as is the pretty flip side, "Summerbeach." A follow-up, "I Know" followed the same stylistic guidelines but sounds less inspired.

## Ken Barnes

WHO PUT THE BOMP



# TION TO DUTCH uring The Outsiders, Motions, & Shocking

however a later record, "Love is the Sun" is a classic flower power item. Limned as a dream "in the land of love", it contains references to flowers and San Francisco and all, plus lines like "Burnt banana, it was lots of fun" and "Yellow, red and purple/Let me in their circle." Attractive tune too, and a real mindblower.

Aside from Merseybeat again, one of the strongest influences on Dutch rock was the Pretty Things. Much bigger in Holland than in England, with "Road Runner" a major hit (it wasn't even a single elsewhere), their Bo Diddley beat, shrill harmonies and raw vocals were adapted by the best Dutch bands with astonishing fervor. "Don't Bring Me Down" seemed to be the primary stylistic model—"You Must Be Me" by the Outsiders, one of my three favorite mid-60's Dutch groups, is a dead ringer. It's an early track, found on a compilation album called *Outsiders or Insiders* with three other first-rate tunes, including another Pretty Things-type called "Feel Like I Wanted to Cry."

These were early singles; the group later moved to the Relax label and had at least five big hits, all of which are on an album called *Story 16* or another, *Songbook*. They retained vestiges of their raw rocking days, in brilliant ravers like "That's Your Problem" and "Thinking About Today," but were mutating towards a softer sound. The hit "Touch" is a bridge of sorts, with that Pretty Things harp mingled with delicate, romantic interludes, a superb single. "Lying All the Time" is a fine Byrds-style number, and "Summer Is Here" sounds something like what you'd imagine the Gene Clark Group of 1966 (which never recorded) would have turned out. Both of these were hits, but others ("Monkey On Your Back," "Summer Is Here") were a trifle anemic. Still, *Story 16* is an indispensable album: the Outsiders at their best were brilliant.

Just as good were Q65, a quintet presumably formed in 1965. Their first hit was "You're the Victor" in February, 1966, another tremendous "Don't Bring Me Down" variant. They had four other chart hits through 1967, but probably gained even more fame from their album *Revolution*, apparently the classic party album of the era and the first homegrown LP to make a significant impact. It's led off by another big hit, "The Life I Live," a brooding rocker with the atmosphere of the Shadows of Knight's great "Bad Little Woman" (originally a British release by the Wheels, actually) and similar vocals, too, courtesy of Willem Dieler, perhaps Holland's top rock singer of the time. There are more powerful originals, like "I Got Nightmares" and "Sour Wine," and a number of blues rockers, including a masterfully crude "Spoonful," "I'm a Man" and "Down at the Bottom." It's topped off by a 13:45 version of "Bring It On Home," not the Sam Cooke song but a Willie Dixon tune learned from a Sonny Boy Williamson rendition. The performance is a classic in the extended, post-"Goin' Home" genre, and most of it holds up well.

*Revolution* obviously deserved its landmark status, but even better in terms of playability is Q65's *Greatest Hits*, covering 1966-69. "Life I Live" and "Victor" are included, with other hits like the melodic "From Above" and the slightly languid "World of

Birds." "I Despise You"/"Ann" was a double-sided hit, the B-side a charming ballad and the top deck yet another killer rocker, with stinging guitar and an impact comparable to the best American rockers of 1966. "Ridin' On a Slow Train," a later track, is spectacularly haunting with intonations and intimations of the Velvet Underground, while "I Was Young" pulses with more Shadows of Knight feedback. There are a few lesser numbers, but there's also Q65's all-time classic, "Cry in the Night" (B side of "The Life I Live"). With a Shadows of Knight vocal, this storming rocker is, with one exception, the best Dutch record I've heard and qualifies for the uppermost echelons in world-class ranks.

Q65 split in 1969 or so, came back in 1970 for a couple albums and at least one reasonably good single, "I Just Can't Wait." Another breakup, a pertie reformation as Kjo, and further fissionings followed, but a legendary reputation has endured.

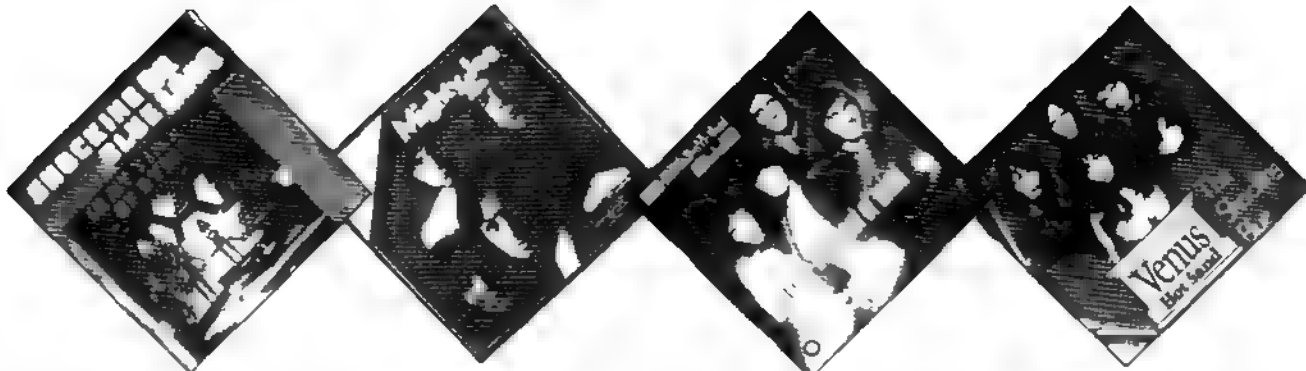
The last early Dutch titans in my trinity were the Motions, a quartet featuring Rob van Leeuwen (later to form the Shocking Blue) as guitarist and chief composer. While many Dutch bands were fearfully under recorded (especially bass), the Outsiders foremost among them, the Motions had a ferocious diamond-hard instrumental sound, raw like the Pretty Things-influenced bands but considerably heavier, akin to the early Who. Many of their songs, paradoxically, were light and melodic, so often there was an odd effect not unlike a heavy Searchers—difficult to define but most attractive.

"It's Gone", the first Motions single (I think), features that light-melody heavy-instrumental dichotomy, and is an electrifying record. The follow-up, "You Bother Me," is even heavier, inspiring possible comparisons to Ron Wood's Birds, and its flip, "We Fell In Love" is a mostly-instrumental number reminiscent of the Searchers' "Someday We're Gonna Love Again" (but again, heavier). An odd stylistic shift marked the third release, "Wasted Words" is a naive, pessimistic protest number about American civil rights, with a light, appealing folk tune. Its flip, "I'll Follow the Sun," is a folksy plent done better by the Shocking Blue later, but not much to speak of on any account.

Their first album, *Introducing the Motions*, is a knockout. "You Bother Me" and "It's Gone" are represented, plus prime cuts like "Love Won't Stop" (resembling hard-rock Everlys), "Be the Woman I Need" (Pretty Things-ish), and "I've Waited So Long" (Mojo-style). Three highly melodic originals also sparkle, and the LP is, yet again, indispensable.

Yet the Motions topped it on their next single. The A side "There's No Place to Hide" is an American composition which sounded very English, like a good Mindbenders record. But the B-side, "Everything (That's Mine)" is a mad Who/Creation-style raver, with an impassioned vocal, thunderous backing and a fabulous feedback break straight out of "Anyway Anyhow Anywhere" the most stunning individual Dutch record (the picture sleeve's total resemblance to the Who's American *My Generation* cover only adds to the impact).





## THE MOTIONS



The next pair of singles ("Why Don't You Take It" and "Every Step I Take") epitomized the Motions' light/heavy juxtapositions, and are very strong. Van Leeuwen got production credits for the following disk, a well-produced cover of the Four Tops' "Same Old Song" which was a sizable hit but a qualitative comedown (December 1966). Shortly afterward van Leeuwen departed, but the Motions persevered. The first post-van Leeuwen record I have, "I Want You I Need You," is marred by horns but is a creditable pounding beat number not unlike the Equals. Then they hooked up with British producer/writer Peter Lee Stirling (now Daniel Boone) for a delightful flower-pop ditty called "Nellie the Horse" and a last-gasp psychedelic hard-rocker, "Make It Legal," which is one of their best. My last Dutch single, "Try to Make You Happy" is horn-ridden and only fair.

The Motions had four Dutch albums (two were compilations of hits) *Motions Songbook*, the only one I've heard besides *Introducing*, has singles spanning the early days ("Wasted Words") and, mostly, the post-van Leeuwen period (including a solo single by singer Rudy Bennett). It's chiefly notable for interviews in Dutch with the group and in English with Stirling, and for a real oddity, the MC5's "Ramblin' Rose." The Motions also had one album released on American Philips, *Electric Baby*, only intermittently interesting.

Back to Robby van Leeuwen. He formed Shocking Blue in 1967 sometime, with the initial single, the pleasant rocker "Love is in the Air," failing to hit. Lead singer at the time was a male vocalist, unnamed on the first album. It's quite a mystery to me actually, since my copy is actually autographed—by the other three members of the group, interestingly, Barry Hay, an Englishman later to become Golden Earring's lead singer, co-wrote two of the tracks, and someone named Dimitri co-wrote three. Information, anyone?

Anyway, the first album is quite weak considering van Leeuwen's work with the Motions and subsequent Shocking Blue recordings. At first I thought it was perfectly dismal, but later listening revealed it's really a pleasant '67-'68 rock album, but without significant impact and rather lightly recorded. There's a lot of American influence; they do the recycled folk song "Little Maggie" (first of several van Leeuwen was to adapt) the previously cited "Rockin' Pneumonia," a creditable "That's All Right Mama" and a little Dutch rockabilly with Gene Vincent's "Hold Me Hug Me Rock Me" (not too hot, actually).

The difference between the first album and "Venus," released in July 1969, is staggering. The loose, rambling feel of the album gave way to a crisp, economical tightness on this classic rock rocker. It's a brilliant rock track, and the alien, mechanical vocal of Manika Veres (at the time, I didn't know the singer was a girl for months) adds the final chilling touches. "Venus" hit in Holland and Europe through late '69, and hit #1 in America in early 1970. (The flip, "Hot Sand" is a non-LP track and a neat rocker.)

"Mighty Joe" followed, again huge in Europe and Top 50 here, a deliberate, mesmerizing number with a savage chorus, but not quite up to "Venus" standards. The next American single, "Long and Lonesome Road," was a pulsating rocker with all the hit's successful elements, but sadly not a hit itself.

"Venus" justified the release of an American album by Colossus Records (an MGM affiliate run by longtime producer Jerry Ross, who'd also snapped up the Tee Set, George Baker Selection, and Kannibal Komix, with albums by each), their one and only. Like all their albums, it's spotty, with a trendy/boring star

instrumental, a track spoiled by both star and atrocious horns ("Butterfly & I"), and other dispensables ("Poor Boy" for half its length is a modal instrumental straight out of San Francisco's second division, and sounds like It's A Beautiful Day on the other half—yet is still not unpleasant in certain moods, as when staring at old Fillmore posters and smoking incense).

Nonetheless, it's a (you guessed it) indispensable album, for the three singles discussed above, for their idiosyncratic hard-rock "Boo Weevil," for the superkinetic break in the "Venus"-like "California Here I Come," and for "Send Me a Postcard," an explosive, viciously powerful, speedy hard-rock gem which tops the set.

As far as I can tell, the next Dutch album was *Scorpio's Dance*, partially recorded in New York in 1970. There's a lot of mystical piffle on the LP and van Leeuwen again gives way to his unfortunate weakness for star drones, but the last three tracks pick up, especially "Keep It If You Want It" and "Water Boy."

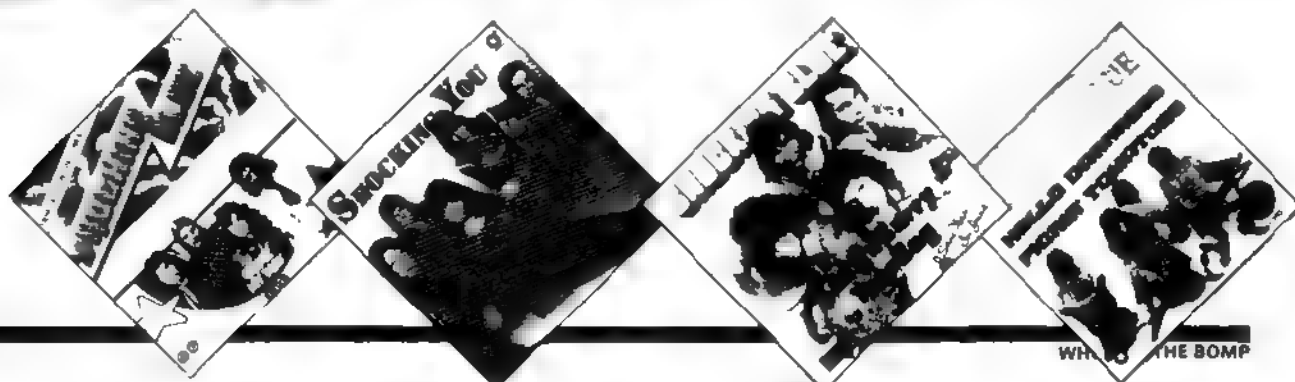
The third album, titled *3rd LP*, came out in early 1971, has a couple fine singles, the old Motions song "I'll Follow the Sun", some more average material and two new standouts. "I Saw Your Face," not written by van Leeuwen but sung by him, is a mysterious modal drone with neat harmonies and good guitar work. "The Bird of Paradise" ("flew up on my nose") bears no discernible relation to little Jimmy Dickens, but is a brooding rocker with a marvelous guitar tone to it. A solid improvement.

The last album I have, *Eve and the Apple*, from late 1972, is the most concise and consistent—12 songs all 3 minutes or under. Highlights, besides two singles (to be discussed later), are the rocking "The Devil and the Angel," Robby's "Don't Let Your Right Hand Know," a 2:06 raver, and "Broken Heart," with electrifying guitar chords. About other albums, there's one recent LP called *Good Times* (I think without van Leeuwen, who reportedly left in 1974), a live package, an LP called *Inkpot* from 1972, and a greatest hits collection, none of which (except the latter I've heard. Maybe others, too.

But albums were never the Shocking Blue's real strong point. It was as a singles group that they excelled—certainly "Venus" approaches 45 perfection, and several others are in the same league. Their achievements were all the more to be treasured when considered against the backdrop of their era—1969-1971 was a deathly time for singles groups. The hitmakers of the immediate past either faded or speeded out their releases (in more ways than one), and new acts either didn't try or weren't allowed (by restrictive radio policies) to fill the gap. Creedence Clearwater Revival of course excepted. Shocking Blue maintained their hit string only in Holland, but the quality of their singles was uniformly high, and they deserve the warmest accolades.

In America they followed "Long & Lonesome Road" with "Never Marry a Railroad Man" in early 1971. On the lighter side, pretty but still rocking, it did nothing here; likewise "Boo Weevil," the followup. Buddah somehow got into the picture, and issued a track off the third album, "Serenade," a mystic all-one routine but very appealing. It was never a Dutch single and might as well not have been an American one for all the action it aroused. And that was it, save for three MGM and Polydor pickups from their international parent company in 1972-73.

Dutch singles were legion, and I'm quite sure I won't be covering them all. At any rate, "Hello Darkness" probably dates from 1970, slow and bluesy but melodic with a great heavy Duane Eddy guitar tone.







The last two singles were co-produced with Fred Haagen of Golden Earring fame. The next one (if my time-sense hasn't evaporated) does not seem to feature van Leeuwen anywhere, but is produced by Rudy Bennett, the Motions' ex-lead singer in keeping with the old-home-week atmosphere, the B-side, a mostly excellent tune called "Come My Way" with a driving old Small Faces intro, was written by one M. van Dijk, who also wrote Les Baroque's "Love is the Sun." The A-side, interestingly is that often-cut Vanda-Young rocker "Good Times" ("Gonna Have a Good Time"). Shocking Blue rider one of the best performances, a strong rocking vocal. It's the most recent of many versions of the never-hit song, at least until Paul



**The Motion Picture**  
I follow the sun  
Wasted word

**JUST CAN'T WAIT**

**THE UNTOUCHABLES**

**PAGE 17**

{turn page for listings}



# DISCOGRAPHY of Dutch Rock

(All records listed are Dutch releases except as noted.)

## OUTSIDERS

You Mistreat Me/Sun's Going Down - Muziek Express 1003  
Felt Like I Wanted to Cry/I Love Her Still Muziek Express 1006  
7-66 Lying Sil the Time/Thinking About Today Relax 45004  
10-66 Keep on Trying/That's Your Problem Relax 45006  
12-66 Touch, Ballad of John B Relax 45016  
3-67 Monkey on Your Back/What's Wrong With You Relax 45025  
6-67 Summer is Here/Teach Me to Forget You Relax 45048  
I've Been Loving You So Long/I'm Only Trying to Prove to Myself  
That I'm Not Like Everybody Else Relax 45058  
Don't Worry About Me/Bird in a Cage Relax 45068  
Strange Things are Happening/Cup of Hot Coffee Relax

Outsiders Relax 30007

Songbook - APLP 102

Story 16 - Imperial

CQ Polydor 236 803

## Q66

2-66 You're the Victor/And Your Kind Decca AT 10189  
5-66 The Life I Live/Cry in the Night Decca AT 10210  
10-66 I Despair You/Ann Decca AT 10224  
1-67 From Above/I Was Young Decca AT 10248  
4-67 World of Birds/It Came to Me Decca AT 10263  
9-67 So High I've Been So Down I Must Fall/Where's the Key Decca AT 10286  
7-68 Ann Decca AT 10336  
7-69 Sexy Legs  
7-70 I Just Can't Wait/We're Gonna Make It Negram NG 230

Revolution Decca PL 625 363 - 10-66

Greatest Hits - Decca 6454 409 - 1968

Revival Decca XBY 846515 - 4-69

Afghanistan - Negram NELP 075 - 1970

## MOTIONS

3-66 It's Gone/I've Got Misery Havoc SH 106  
6-66 You Bother Me/We Fell in Love Havoc SH 107  
9-66 For Another Man/ Havoc SH 108  
Love Won't Stop/No Matter Where you Run Havoc SH 110  
12-66 Wasted Words/I Follow the Sun Havoc SH 111  
4-66 There's No Place to Hide/Everything (That's Mine) Havoc SH 114  
7-66 Why Don't You Take It/My Love is Growing Havoc SH 116  
10-66 Every Step I Take/Stop Your Crying Havoc SH 121  
12-66 It's the Same Old Song/Someday Child Havoc SH 122  
I Want You I Need You/Suzie Baby Havoc SH 130  
Nellie the Horse/Make It Legal Havoc SH 137  
Tonight W I Be Stoned/One Million Red Balloons Havoc SH 139  
4-68 You're My Ade, Hey Conductorman Havoc SH 142  
5-68 Take Your Time/Make It Legal Havoc SH 146  
7-68 Miracle Man/Something Decca AT 10.327  
I Ain't Got Time/Fantasy Club Decca AT 10.337  
12-68 Take the Fast Train/Hamburg City Decca 10.361  
3-69 It's Alright/Hey Everybody Decca AT 10.374  
4-69 Take the Fast Train Negram NG 195  
6-69 Freedom What's Your Name Little Boys Life Decca AT 10.382  
Nellie the Horse/Wonderful Impressions Philips 40624 (A)

Every Step I Take/Hard Time Blues/Stop Your Crying/Everything (That's Mine)

(Rudy Bennett solo singles)

How Can We Hang on to a Dream/Reason to Believe INT 18097-EP  
Amy/Goodnight Sleep Tight Havoc SH 124  
I'm So Proud Havoc SH

Introduction to the Motions Havoc HJH 2

Their Own Way - Havoc HLP 2

Motions Greatest Hits - Havoc HJH 136

Motions Songbook - Artist Promotion Teenbeat APLP 101

Electric Baby - Philips PHS 600-317 (A)

Live Marble Arch 201

## SHOCKING BLUE

7-67 Love is in the Air/  
Lucy Brown is Back in Town/  
Venus/Hot Sand ~ Rink Elephant  
12-69 Mighty Joe/ Rink Elephant  
7-70 Hello Darkness/Pickin' Tomatoes Rink Elephant 22.046  
7-70 Never Marry a Railroad Man/ Rink Elephant  
7-71 Shocking You/Waterloo Rink Elephant 22.050  
9-71 Blossom Lady/Is This a Dream Rink Elephant 22.053  
1-72 Out of Sight Out of Mind/I Like You Rink Elephant 22.055  
4-72 Inkpot/ Rink Elephant  
9-72 Rock in the Sea/Broken Heart Rink Elephant 22.059  
11-72 Eve and the Apple/When I Was a Girl Rink Elephant  
7-73 Oh Lord/In My Time of Dying Rink Elephant  
10-73 Let Me Carry Your Bag/I Saw You in June Rink Elephant  
7-74 Dream On Dreamer/Where the Pick Nick Was Rink Elephant  
7-74 Good Times/Come My Way Rink Elephant 22.846

Send Me a Postcard/Harley-Davidson Rink Elephant

Lovers in the Air/What You Gonna Do? Polydor

At Home (Dutch, British equivalent to American LP, one different track) - Rink Elephant

PELS 500 (Holland)/Penny Farthing PE 888 001 (England)

Scorpio's Dance - Rink Elephant PELS 510/Penny Farthing PE 877002

3rd Album - Penny Farthing PE 877010 (called Shocking You in UK)

Eve and the Apple

Live

Good Times Pink Elephant PE 877 069

Shocking Blue's Best - Pink Elephant 877 ???/basically equivalent to Hello Darkness,

Penny Farthing PE 888007

Inkpot Pink Elephant Penny Farthing PE 87701d

(American releases)

12-69 Venus/Hot Sand Colossus 108  
3-70 Mighty Joe I'm a Woman Colossus 111  
5-70 Long and Lonesome Road, Acka Ragh Colossus 116  
12-70 Never Marry a Railroad Man, Hear My Song\* Colossus 123  
2-71 Cool Weevil/Long and Lonesome Road Colossus 141  
The Butterfly and I, Acka Ragh, Send Me a Postcard Colossus PB 10001  
10-71 Serenade Buddah 258  
11-72 Eve and the Apple/When I Was a Girl MGM 14481  
4-73 Inkpot Oh Lord MGM 14543  
11-73 Let Me Carry Your Bag Polydor 15084

\*same track as California Here I Come" on LP

Special radio promotional EP

DELTA Label (affiliated with Decca/Negram/Havoc, somehow another)

prefix DS1

1158 Roek Williams & Fighting Cats - I'll Cry/Any Bad News  
1158 Sandy Coast - Subject of My Thoughts/I'm a Fool  
1167 Selfkick - Gosh I'm Your Woman/Blues for Strawberry  
1171 Roek Williams & Fighting Cats - Please Don't Go Away/Always  
1172 Explosions - Explosion 10.32  
1173 Sandy Coast - That Girl Was Mine/I Lost a Dream  
1175 Triffids - Monkey Business/Stay  
1179 White Comets - Tell Me Baby Pretty Little Girl  
1180 Tremors - Don't You Fret/Put Me Down  
1183 N.V. Groep '65 - Pipe and You Like It Lost  
1187 Selfkick - Zo is het treurig, Blues for Us by Us  
1189 Truks & Paramonts - Doe Maar Net Zoals Ik Kam II OpJeBouwe  
1192 Sandy Coast - We'll Meet Again/Coming Home  
1193 Roek Williams & Fighting Cats - Take your Time/Scarlet Ribbons  
1194 Tee Set - Early in the Morning/Nothing can ever change this love  
1197 Mokumbest 5 - Trouw Nooit/Wat Scheel Je Ngu  
1204 Tee Set - Believe What I Say/Don't Mess With Cupid  
1206 Ronnies - Boem Boem Is Ho/Daar in De Wierden  
1208 Insect - Pitch Me Out, Be Good and Go  
1209 Roek Williams & Fighting Cats - I Don't Believe You, All My  
1210 Sandy Coast - Sorry She's Mine, Make Me Belong to You, Dreams  
1211 Prop - It's Too Late/A Bit of Sting  
1216 Explosions - I Try to Find/Russian Love  
1217 Hamlets - Looking in your Eyes/It's Autumn  
1221 Hangmen - We're the Hangmen/Seasons  
1227 Sandy Coast - Sing Before Breakfast  
1232 Mokumbest 5 - She was Gone, Apologize  
1236 Rhythms - Girl I Left Behind Me/Sugar Blues  
1237 Ronnie & Ronnies - Beasies/Suzy  
1241 Peter & Blizzards - He Can Laugh/Foolish Inside  
1243 Groovys - Stop, Get a Ticket/That's My Trouble Now  
1245 Double Dutch - You're Out of Sight/Double Cross  
1248 Wheels - Come on Down the Roof/ Despair Cupid  
1249 Hague Sound Boys - Winter Shade of Pale, First Time  
1254 Roek Williams & Fighting Cats - Jean Mr. Kellygan/Now You're Mine

## ASSORTED DUTCH SINGLES, 1965-68

Adjeef Joek, I'm a Freak/Squatch Leman Comes Back - Action 1003

Adam's Reclat - There's no place for Lonely People, NY City, Barclay

After Tea - Not just a Flower in your Hair/Time is Right - Decca AT 10.288

After Tea - We Will be There After Tea, Lemon Colored Honey Tree-Decca

After Tea - Snowflakes on Amsterdam/The Cotton Blossom Floating Palace Showboat Decca

Alligators - I Feel Like Crying/I'm on the Run Decca AT 10.243

Artificial Ear - Bolderman/Wieges - Bust AB 003

Attention - I Must go on Without You/Change Your Mind - Decca AT 10.227

Attention - I Can't Help Myself Picture Me, Fool - Decca AT 10.277

Les Baroques - Sch a Cad/Summerbeach - Europhon P 5010

Les Baroques - I Know, She's Mine - Whamm PS 006

Les Baroques - I'll Send you to the Moon/Troubles - Wamm PS 008

Les Baroques - Working on a Tsing-Tsang/Dreammaker - Basart PS 011

Les Baroques - Bottle Party/Bread - Whamm PS 016

Les Baroques - Love is the Sun/Dreamed My Dreams Away - Wamm 022

Les Baroques - Indication/When You're Feeling Good - Whamm

Les Baroques - LP Barbarians with Love - Whamm Int. PS 10.003

Eric Bender & Jets - Met Strandfast (hot rod record)

Bintangas - Riding on the L&M

Bintangas - Splendid Sight/60 Boxx - Yep 1012

Bintangas - Pleasures, See Me Waving Girl - Injection 61003

Bintangas - Please Do Listen/No Blame - CNR

Bintangas LP - Blues on the Ceding

Blues Dimension - Think of Me/Emergency ggg Havoc SH 131

Blues Dimension - You Can't Leave the Past Behind/End of the Battle - HJavoc SH 136

Blues Dimension - Like a Mistake Machine/Chains - Havoc

Blues Dimension - Baby I Need Your Lovin/Double Deal Decca

Blues Group 5 - Come & See/But on the other hand Baby CBS 2698

Budhi - Preacher/Embryo Polydor S 1228

Buffoons - My World Fell Down/Tomorrow is another day - Imperial 744

Buffoons - It's the End, Maria - Imperial

Bumble Bees - Maybe Someday/Girl of my Kind - Philips JF 333.677

Cats - What a Crazy Life/Hopelessly - Imperial 708

Cats - Viva l'amour/But Tomorrow - Imperial 726

Cats - Sure He's a Cat/Without your Love - Imperial 733

Cats - What the World is Coming to/How could I be so Blind Imp. 759

Cats LP - Cats as Can Can - Imperial 9002

Chapter II - East of my Place/She sends me Away Philips JF 333.618

Chapter II - We'll be Friends again/Heyday Philips JF 333.576

Check - Let me be Happy, Free Time Spending Tania

Clingets - Have you ever had the Blues/Do the Dog - Arnone 25.452

Clingets - Someone Cried/Make Noise - CNR 61011

Condors - Tomorrow/It Was a Lie - RCA 47.9735

Condors - Set me Free/Wanted - Tania BG 6730

Coopers - Didn't I/Not a Bit - Philips JF 333.883

Counts - It's Alright/I Can't Go On - Polydor PS 1240

Counts - I Should be Better Off Without You/Stay With Me Philips

(turn to page 37)

# Pick up the Peaches for only \$2.50

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**BOMP**





# THE BEATLES AS GUEST SONGWRITERS

By CHRIS FONVIELLE

The Stones were at Ken Coover's club that afternoon running through some of their Rhythm and Blues repertoire. But now the atmosphere was one of general gloom and frustration, evidence that they hadn't found a suitable song for their next recording. None of the songs they'd played all day seemed quite right and Decca was already down their backs for new material.

Meanwhile, around the corner, Andrew Oldham, the Stones' manager and friend, was taken by surprise when a couple of old mates of his pulled up beside him in a cab while he was making his way to Coover's club.

"Andy, Andy," the voices said, "Where you off to? Come along and we'll give you a lift."

Seeing John Lennon and Paul McCartney again brought back fond memories for Andy of his promotion days with Brian Epstein, The Beatles' manager, and the Fab Four themselves. But those days were gone now and he was on his own. He'd picked up on a group he thought really had potential. The Rolling Stones, the "Bad Boys of Rock n' Roll," and it was up to him to exploit their image.

But image or none, what they needed now was a hit song and when Oldham mentioned to John and Paul where he was going, they excitedly wanted to come along, having heard rumors of these London "blues cats," and had very much wanted to meet them.

After greetings and questions of how it was to be famous, John said in his Liverpool accent, "We've been working on a song we think you might be able to use. It's more your style and, well...let's have a go."

Keith Richard and Bill Wyman handed over their guitars and the Nurb Twins played "I Wanna Be Your Man" for the first time through.

The Stones really dug it, liked it enough to record it and make a hit. It was all they needed to help the rise to that height of insanity that Beatlemania was already about.

John and Paul were writing a lot of songs in those days. Scarcely a year had passed since their first recording session with EMI in October 1962 and they'd already topped the singles charts with consecutive number one hits like "Please Please Me," "From Me To You," and "She Loves You." Now, November, "I Want to Hold Your Hand" was proving to be their biggest yet.

When Brian Epstein first saw The Beatles perform in the Cavern Club in early 1961, he knew there was a certain magic about their personality and deliverance of songs that drove the girls wild. But most of all it was

the sound, that brash, loud, haunting Mersey Beat with lots of bass guitar and drums, that pure rock drive that made them so popular. With a little polishing up here and there, why they could be bigger than Elvis. But, then, that's another story.

Liverpool was full of Mersey Beat groups and Brian didn't waste any time signing them up. Many had been

friends of the Beatles for years and had paid their dues in the dingy clubs and strip joints. Success was rightly due. Names like Gerry and the Pacemakers, The Fourmost and Cilla Black were just a few.

Lennon and McCartney were more than willing to help their friends get off the ground and they wrote many a great song. It was never a competitive scene at all; they wrote out of love of friends and music.

The Fourmost were given "Hello Little Girl," an early Lennon song that he says was the first he ever tried to work out with a group of his own. A distinguishable Lennon-McCartney tune, it's a lullaby about catching her eye, falling in love, and crying "you're my little girl."

On January 1, 1962, The Beatles auditioned for a recording contract with Decca Records in London, recording about a dozen songs, one of which was "Love of the Loved." This song was later given to Cilla Black, but unfortunately it was never released in the States. A promotional pressing of the Beatles' demo, with a picture cover, was distributed to select radio stations, and is now among the rarest of Beatle items.

Paul McCartney and Jane Asher met after a Beatles concert in the Royal Albert Hall in the fall of 1963. Through Jane, Paul and Peter Asher, Jane's older brother, became close friends as well. Peter had once played in the television series of "Robin Hood" but was now half of the singing duo Peter and Gordon.

McCartney gave Peter and Gordon four Lennon-McCartney compositions, the most popular being their first hit "A World Without Love." Paul wrote most of this song at the age of sixteen and then put it away until they finished it especially for the recording.

Woman "A" later hit 1966 for Peter and Gordon, was allegedly written for the most part by McCartney under an assumed name. Posing as an Art student from France, Bernard Webb, he was curious to see if a song written by a Beatle could be a hit even if nobody knew it was a Lennon-McCartney special. It was! Curious in itself, credits on the Capitol single mention two names as having written the song. Besides crediting Webb some credit A. Smith.

When Brian Epstein came to the U.S. in October, 1963 to get Capitol Records to spend \$50,000 on "The Beatles Are Coming" promotion campaign, he brought one of his other artists along to promote him as well.

Billy J. Kramer made his first appearance on national TV on the Ed Sullivan Show, three months before America was to see Beatlemania. An artist and tremendous stage performer, Kramer recorded more Lennon-McCartney penned songs than anyone, his first hit being "Do You Want to Know a Secret." Lennon remembers getting inspired to write this song after watching a Walt Disney movie, "Cinderella" or "Fantasia," and it went something like, "D'you wanna know a secret, promise not to tell, standing by a wishing well."

Billy J. Kramer and the Dakotas, his backup group, had quite a few hits in England in 1963 and 1964. Hits like "Bad to Me," "I'll Keep You Satisfied," and "I'll Be On My Way," all very Beatle songs of love and dreams and guts.

Most of the Lennon-McCartney songs written for other artists were done in the early days of 1962 and 1963, when they were still writing together. By 1965, though both names still appeared in the credits, the songs were most often wholly or mostly the product of one or the other.

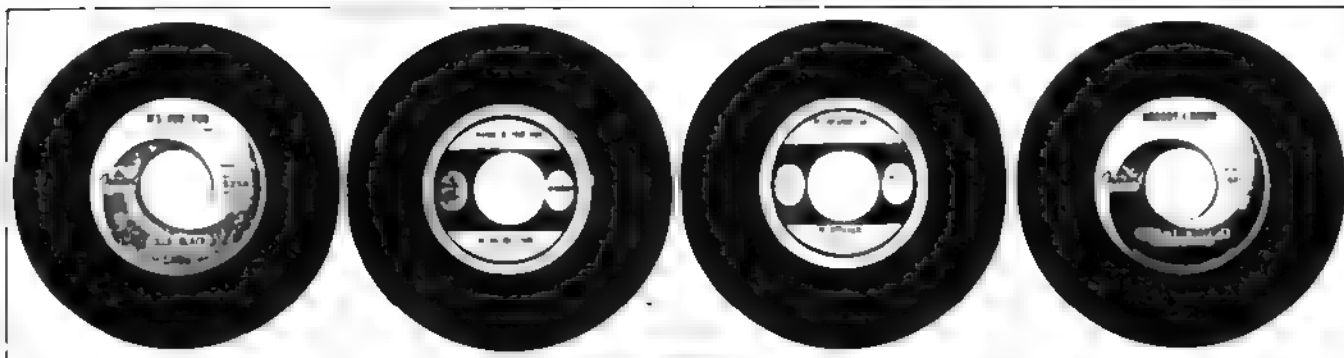
Other early compositions for other artists included "Tip of My Tongue" written for a young freckle-faced, red-haired Epstein discovery named Tommy Quick, and "Like Dreamers Do" for the Apples.

Not until the Beatles went their separate ways did we really get a close look at their individual talents as writers, particularly George Harrison, who was always in the shadow of Lennon and McCartney in the Beatle days, but later proved himself to be a first class musician and a very proficient songwriter.

GEORGE HARRISON

It was immediately following the last Beatle tour in





August 1966 that George first showed signs of going on his own. He was tired of being a Beatle and he wanted to get out among other creative musicians to play and write and prove himself. Harrison was the first to do an album apart from the others in the group when he did the score for the film *Wonderwall Music*, which he not only wrote but arranged and produced. The music was performed by a host of Indian musicians.

His religious beliefs influenced much of his writings then as now, with songs like "Far East Man" that Ron Wood recorded and "Sing One For the Lord" that he wrote for his long-time friend Billy Preston. The Beatles were topping the bill at the Star Club on the Reeperbahn in Hamburg, when George first met Billy who was then touring with Little Richard, circa 1962.

George took a keen interest in Apple productions at the outset. He spent much time writing and producing for new artists like Jackie Lomax, for whom he wrote "Sour Milk Sea." Jackie had been a member of the Liverpool group the Undertakers in the early '60s. Incidentally, when Apple 1802 was first released, the flip ("The Eagle Laughs at You") was also, mistakenly, credited to Harrison.

Doris Troy, of "Just One Look" fame, recorded an album at Apple with Harrison at the wheel, and he wrote or co-wrote several songs for her. Ringo Starr and Stephen Stills also sat in on some of these sessions.

#### RINGO STARR

Though Ringo has never been considered a writer as such, he always lent a hand when necessary and, as Harrison said, "Ringo's got the best back beat in rock."

Richard Starkey has never fared badly with his own compositions, such as "Photograph." He helped out with a couple of Doris Troy songs and an obscure song called "Rock and Roller" by Billy Lawrie.

#### JOHN LENNON

John Lennon and Paul McCartney always wrote their best when they had each other to offset the extremes in their individual styles. But Paul or no Paul, Lennon will always be the rocker at heart. He recently wrote "Move Over Mrs. L" for Keith Moon and it's such a fast-paced rocker that you can't understand a single word. He wrote two for Ringo and the more recent "Rock and Roll People" for Johnny Winter.

When John and Yoko were into their political trip they co-wrote a couple of songs for the Elastic Oz Band, a one-shot collection of British musicians who recorded a single called "God Save Us"/"Do the Oz" in hopes of saving the underground magazine *Oz* whose staff had been arrested for obscenity. John sang lead vocals on the B-side.

#### PAUL McCARTNEY

Paul was the first to do a solo project when the Beatles started pursuing individual interests. He scored the movie soundtrack for *The Family Way*, starring Hayley Mills and John Mills. This proved to be fairly successful and he's written theme songs for other films as well since then.

In 1968 he wrote "Step Inside Love" for Cilla Black's television special. Because of legalities or reasons already mentioned, the song was credited

Lennon-McCartney. He also wrote the theme song for famed '60s model Twiggy and her TV special, though it was never recorded for commercial disc release.

Quite a few folks have asked for McCartney compositions, which he often co-writes with his wife Linda. McCartney's style is extremely versatile and he writes everything from rockers like "Come and Get It" (Badfinger) or "Leave It" (Mike McGear) to early Lennon-McCartney style dreamers like "Let's Love" (Peggy Lee) or "Mine For Me" (Rod Stewart).

His biggest project lately has been co-writing and producing his brother Mike McGear's new album on Warner Brothers, which is fantastic. Mike legally changed his name to McGear in order to pursue his own fortune and fame on his own merits. Why McGear? Well, it was either that or McFab... McGear was for many years a member of Scaffold, a 3-man Liverpool-based comedy/poetry music aggregation.

#### LOOSE ENDS

Undoubtedly there have been many, many more songs written by all four of the Beatles for themselves and others. "Two of Us" from the *Let It Be* album, was actually written for a group, Mortimer, and never released. MacLennan publishing confirms copyrights of a song called "Baby" for Maynard Wilson. In 1972, Cilla Black recorded an entire LP of George Harrison material written especially for the occasion. Will we ever hear them... who knows?

An incident that Lennon used to talk about was the time that his ex-wife Cynthia was cleaning up and accidentally threw away literally hundreds of Lennon-McCartney compositions. Can you imagine.....

# SONGS THEY NEVER SANG

## LENNON-McCARTNEY

A discography of Lennon-McCartney songs written with another artist in mind. All record labels and numbers are original pressings and are American releases except in the case of those not released in the States, indicated by \*.

Like Dreamers Do - Applejacks - London 9881 - 7-64  
Thingumbob - Black Dyke Mills Band - Apple 1800  
(also done by Springfield, Parrot 358, '70, 3 Dog  
Night, Dunhill 4188; Joy, Epic 10526)

Love of the Loved - Cilla Black - Parlophone R 5056\* 63  
(also done by the E-Types - Sunburst 1001 '66,  
The Poppees - Bomp 103 - 8-75)

It's For You - Cilla Black - Capitol 5258 - 8-64  
(also done by Ched & Jeremy, World Artists 1056)

Step Inside Love - Cilla Black - Bell 725 - 4-68  
Hello Little Girl - Fourmost - Atco 6280 - 10-63

I'm In Love - Fourmost - Atco 6286 - 1-64  
(also done by the New Breed, Diplomacy 22)

Goodbye - Mary Hopkin - Apple 1806 - 7-69  
Bed to Me - Billy J. Kramer - Liberty 55626 - 9-63; Lib-  
erty 55667 - 2-64; Imperial 66037 - 5-64

I'll Keep You Satisfied - Billy J. Kramer - Liberty 55643  
- 11-63; Imperial 66048 - 7-64

From a Window - Billy J. Kramer - Imperial 66051 - 6-64  
I'll Be On My Way - Billy J. Kramer - Liberty 55686, 6-63;

Imperial 66048 - 6-64; Imperial 66115 - 5-66  
A World Without Love - Peter & Gordon - Capitol 5175

3-64 (also Bobby Rydell, Cameo 320)  
Nobody I Know - Peter & Gordon - Capitol 5211 - 8-64

I Don't Want to See You Again - Peter & Gordon - Cap-  
itol 5272 - 10-64

Woman - Peter & Gordon - Capitol 5579 - 2-66 (Note:  
credited to either Bernard Webb or A. Smith)

That Means a Lot - P.J. Proby - Liberty 55606 - 9-66  
Tip of My Tongue - Tommy Quickly - Piccadilly 7n

36137\* 7-63  
I Wanna Be Your Man - Rolling Stones - London 9841

12-63; London 9867 (also done by Ray Columbus  
& Invaders, Philips 40189)

One and One is Two - Mike Shannon & Strangers  
Philips BF 1335\*

Baby - Maynard Wilson (never released?)

Also, it was reported 5-63 that Lennon & McCartney  
were writing Duffy Power's next release.... does any-  
one know what that might have been?

## JOHN LENNON

Fame - David Bowie - RCA PB-10320 - 7-75  
God Save Us/Do the Oz - Elastic Oz Band - Apple 1826

8-71 (Lennon-Ono)

Move Over Mrs. L - Keith Moon - MCA LP 2136 - 3-75  
Mucha Mungo - Harry Nilsson - RCA LP 0570 - '74

I Am the Greatest - Ringo Starr - Apple LP 3412 - '75  
Goodnight Vienna - Ringo Starr - Apple 1882 - 6-75

Rock and Roll People - Johnny Winter - Columbia LP  
PZ 33292 - '74

## PAUL McCARTNEY

Come and Get It - Badfinger - Apple 1815 - 1-70  
Catali - Chris Barber Jazz Band - Marmalade LP 668

005\*

4th of July John Christie - Capitol 3928 - '75  
Bridge on the River - Country Hams - EMI 3977 - '75

(P. McCartney - L. McCartney)

The Family Way - London LP 82007 (original movie  
soundtrack score)

Let's Love - Peggy Lee - Atlantic 3215 - '74  
Penina - Carlos Mendes - Parlophone QMSP 18469

Sweet Baby - Mike McGear - WB 8037 - '75 (McGear-  
McCartney)

McGear - WB LP B 2825 (all songs co-written) What  
Do We Really Know/Norton/Leave It/Have You

Got Problems/The Casket/Rainbow Lady/Simply  
Love You/Givin' Grease a Ride/The Man Who

Found God on the Moon  
Ten Years After on Strawberry Jam - Scaffold - WB

8001 - 5-74 (P. McCartney-L. McCartney)  
Six O'Clock - Ringo Starr - Apple LP SWAL 3413  
(P. McCartney-L. McCartney)  
Mine For Me - Rod Stewart - Mercury 73636 - '75

## GEORGE HARRISON

The Holdup - David Bromberg - Columbia LP CS-  
31104 (Bromberg Harrison)

Badges - Cream - Atco 6668 - 4-69 (Clapton-Harrison)

Sue Me, Sue You Blues - Jesse Ed Davis - Atco  
So Sad (No Love of His Own - Alvin Lee & Mylon

Lefevre - Columbia LP KC 32729

Sour Milk Sea - Jackie Lomax - Apple 1802 - 8-68

Sing One For the Lord - Billy Preston - Apple LP 3370

Try Some, Buy Some/Tandori Chicken - Ronnie  
Spector - Apple 1832 (Harrison-Spector)

Photograph - Ringo Starr - Apple 1885 - 6-73  
Harrison-Starkey)

Photograph (Harrison-Starkey)/Sunshine Life For Me  
(Sail Away Raymond)/You and Me Babe (Harris-  
on-Evans) - Apple LP SWAL 3413

Ain't That Cute - Doris Troy - Apple 1820 - 3-70  
(Harrison-Troy)

Jacob's Ladder - Doris Troy - Apple 1824 - 3-70  
(Trod., arrangement Harrison-Troy)

Give Me Back My Dynamite (Harrison-Troy)/Gonna  
Get My Baby Back (Harrison-Starkey-Troy-Stills)/

You Give Me Joy Joy (Harrison-Starkey-Troy-  
Stills)/Jacob's Ladder - Doris Troy - Apple LP 3371

Wonderwall Music - Apple LP ST 3350

Far East Man - Ron Wood - WB LP BS 2819 - '75

## RINGO STARR

Rock and Roller - Billy Lawrie - RCA 2438\* (Lawrie-  
Starkey)

Gonna Get My Baby Back - Doris Troy - Apple LP  
ST 3371 - 10-70

You Give Me Joy Joy - Doris Troy - Apple LP ST 3371

# Paul Revere & the Raiders!



As the pop history of the '60s comes increasingly into focus, it becomes abundantly clear that Paul Revere & the Raiders were, second only to the Beach Boys, America's premier rock & roll group of the past decade. The volume and quality of their work stands well above that of most of their contemporaries. It's unfortunate that they have been branded with a stereotyped image of bubblegum irrelevance, dating from 1967 when it was no longer considered "hip" to wear costumes on stage or maintain standards of professionalism, because in the years since then their music has remained as good as ever and they certainly deserve to be treated with the respect due a genuine American institution.

Formed in 1959 in Boise, Idaho by Paul (a barber) and Mark Lindsay (a drive-in owner), the Raiders started out with a raunchy instrumental dance style, heavy emphasis on the saxophone. "Like Long Hair" was a minor hit in 1961, and the group relocated in Portland, joining the active local scene. Records on Jerden led to a contract with Columbia and a recording of "Louie Louie" that, though it never made the national charts, fought it out bitterly with the Kingsmen's version on the West Coast in 1963. They continued recording raunchy dance songs until "Steppin' Out" and the Kinks-derived "Just Like Me" (actually a cover of a local record by Rick Dey & the Wild Knights) led them into the "punk rock" sound they epitomized so well.

Impressed by their dedication and showmanship, Dick Clark made them regulars on his *Where The Action Is* series and through 1969 every record they released made the charts. Their images were seen in thousands of teen magazines, frolicking around in outlandish costumes. The hippies rejected them in favor of psychedelic bands that couldn't play "Louie Louie" to save their lives, and after awhile their following had dwindled to the point where "Indian Reservation" was considered a comeback. Their subsequent releases have been excellent, as have their live appearances, here's hoping the renewed success they so richly merit will be theirs before another Independence Day passes, and that Paul Revere may yet ride the charts once more.

## PAUL REVERE & RAIDERS DISCOGRAPHY

GARDENA	
106	Seatinick Sticks/Orbit
115	Unfinished 5th/Paul Revere's Ride
116	Like Long Hair/Sharon
118	Like Charleston/Midnight Ride
114	All Night Long/Groovey
131	Shake It Up, Pt. 1/Shake It Up Pt. 2
JERDEN	
807	So Fine/Blues Stay Away
704	In the Beginning (Jukebox EP) #
COLUMBIA	
43273	Like Charleston/Midnight Ride (epocryphal)
43375	Brotherly Love/Rain, Sleet & Snow (unconfirmed)
4346	Louie, Louie/Night Train
43556	Louie - Go Home/Have Love, Will Travel
43678	Over You/Swim
43723	Do Poo Pah Do/Sometimes
43375	Steppin' Out/Blue Fox
4346	Just Like Me B F D A F Blues
43556	Kicks/Shake It Up
43678	Hungry/There She Goes #
CSP 262	ss 396 Corvair Baby #
CSM 486	ss 396 THE CYRKLE Camaro
43810	The Great Airplane Strike/In My Community #
43907	Good Thing/Undecided Man #
44	
44	Him Or Me - What's It Gonna Be?/The Legend of Paul Revere #
4	I Had a Dream/Upon Your Leaving #
44335	Peace of Mind Do Unto Others #
44444	
44553	Don't Take It So Hard/Observation in Flight #285 in 3/4 Time #
4	Cinderella Sunshine/It's Happening
4	Mr. Sun, Mr. Moon/Without You #
4	Let Me/I Don't Know
4	We Gotta All Get Together/Frankford Side Street
4	Just Seventeen/Sorceress With Blue Eyes
4	Gone Movin' On/Interlude (To Be Forgotten)
4	Indian Reservation/Terry's Tune
4	Birds of a Feather/The Turkey
4	Country Wine/It's Hard Getting Up Today
4	Powder Blue Mercedes Queen Golden Girls Sometimes
4	Song Seller
4	Love Music/Goodbye No. 9
4	If I Had It To Do All Over Again, I'd Do It All Over You
4	Your Love (Is the Only Love) Gonna Have a Good Time

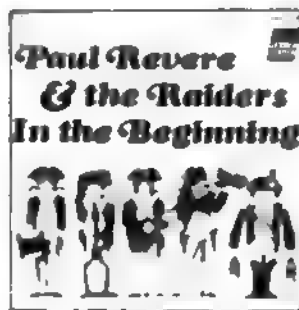
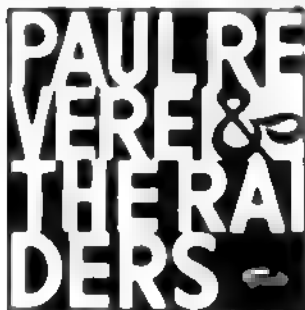
\* = Promotional discs made by Columbia Special Products for Chevrolet dealers

# = Picture sleeves known to exist

Paul Revere Interviews The Raiders (6" cardboard disc made by Teen Scoop)

## ALBUMS

Paul Revere & the Raiders	Sande 1001
Like Long Hair	Gardena 1000
In the Beginning	Jerden 7004 (same as Sande 1001)
Paul Revere & the Raiders - Pickwick	3176 (same as above)
Here They Come!	Columbia 2307/9107 (mono, stereo)
Just Like Me!	Columbia 2451/9251
Midnight Ride	Columbia 2508/9308
The Spirit of '67	Columbia 2595/9395
Greatest Hits	Columbia 2662/9462
Indian Reservation	Columbia 2721/9521
As Times Present And Past	Columbia 2755/9555
Goin' to Memphis	Columbia 2805/9605
Something Happening	Columbia 9685 (starting with this release, all albums were in stereo only)
Hard 'N' Heavy (With Marshmallow)	Columbia 9753
A Pink Pazz	Columbia 9906
Columbia	Columbia 9964
Greatest Hits Vol. 2	Columbia 30386
Indian Reservation	Columbia 30768
Columbia	Columbia 31106
Time Great Selling LPs	Columbia GP 12 (combines 9395 & 9521)
101 Greatest Hits	Columbia 31464 (combines 9462 & 30386, with some deletions)
Paul Revere & the Raiders - Harmony	30089
Something From the Air Force Academy, Featuring the Falconaires with Mark Lindsay	USAF 70-3
(Mark Lindsay and Kerli Allison join an Air Force band on several numbers)	





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APRIL WINE AND MASHMAKHAN,  
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"WE'RE NO ANGELS" ON COLUMBIA RECORDS AND TAPES.**

Produced by Mark Spector.

WHO PUT THE BOMP

PAGE 23

# BLEIB ALIEN SIGHTED IN N. HOLLYWOOD!

## "I am an alien..." ROKY ERICKSON TELLS OF MARTIAN TAKEOVER IN EXCLUSIVE BOMP INTERVIEW

"The beginning of this sounds really far out - like a spaceship takin' off or something..."

The voice at the mike stopped and the audience seemed rather stunned, or at least confused. The stage light focused on Roky Erickson [aka the Rev. Roger Roky Kynard Erickson] as he hit the first chords of "Red Temple Prayer (Two Headed Dog)." It sounded like an unholy synthesis of Black Sabbath and "Gimme Shelter" at 115 decibels, when Erickson cut loose with lyrics that seemed to erupt and somehow keep pace with the hysterical tempo. "Two headed dog, two headed dog; I've been working in the Kremlin with a two headed dog," he screamed maniacally. That was enough for the few unsuspecting fans of the Thirteenth Floor Elevators, who had come merely expecting to see the Sir Douglas Quintet. By the time the song had ended, after some twenty outraged cowboys headed out the front door of the Palomino Club in North Hollywood, it was obvious to these devoted fans that Roky Erickson had returned from whatever limbo he'd been in since the Elevators disbanded.

To backtrack slightly, Roky's recent history is as follows. He's currently involved with a new group, known as BLEIB ALIEN. They've been together a few months, playing locally in clubs around Austin. Roky has composed a considerable amount of new material, and a 45 should be out by the time you read this. Doug Sahm has apparently played a key role in Roky's rehabilitation (so to speak). They've been friends for some time, and so has Craig Luckin of Tornado Management in San Francisco, who (at his own expense) paid for Roky to come to LA and join Sir Doug for three nights at the Palomino.

But there are still a lot of unanswered questions. Like, where has Roky been all these years? Where's Lelen Rogers? And what was the real story behind International Artists, the demented label that put out the four Elevators LPs, which have become some of the most avidly sought collectors items of the '70s?

To get the answers to these questions while I had the opportunity, I made an appointment to interview Roky, who eagerly consented to rap about the old times. Steve Besser and Howard Kromholtz, fellow Elevators fans, accompanied me to Roky's room, armed with their own set of questions. The following, in as unedited a state as possible, are Roky Erickson's answers.

### "THE MARTIANS PLAN TO THROW A DANCE FOR ALL THE HUMAN RACE...."

- GT: Prior to formation of the Elevators, you were with the Spades, right?
- RE: Right.
- GT: What about the other members of the Elevators, were they with another band too?
- RE: Yeah... (long pause) Ungamen, Linkamen... I think GT: How old were you when you were in the Spades?
- RE: Seventeen.
- GT: You were still in high school?
- RE: I quit high school and joined the Spades.
- GT: Did the Spades ever tour around Texas, or just play locally in Austin?
- RE: We were gonna tour, we thought we would make it big with this record [referring to "You're Gonna Miss Me"/"We Sell Soul"]. But it wasn't a hit, they played it on KROD but it didn't really go. Soon after that I joined the Elevators so they didn't really push it. The manager of the Spades told me later when the Elevators got busted that I had gotten with the wrong crowd and that I should've stuck with the Spades.
- GT: How long was it before the Elevators got a recording contract?
- RE: About a year.
- GT: On all the albums except Bull of the Woods, Lelen Rogers is credited as producer. What exactly did he do? Besides owning the label, I mean.
- RE: He just... well, let's see, I dunno. He said he was a friend, but I don't know if he was because they never gave us any money for anything.
- GT: What was the first song you wrote with Tommy Hall [the lyricist on most of the Elevators' tunes]?
- RE: I think it was "Reverberation"... no, it was "Roller Coaster", then "Fire Engine." The way we wrote was, I'd have all these tunes and he'd take the ones he liked and put lyrics to 'em... "Slip Inside This House" was like that.
- GT: Did that song get a lot of airplay?
- RE: It gets airplay all the time on FM stations in Texas, still



BY GREG TURNER

### ROKY ERICKSON MEDICAL HISTORY

Name: Roger Erickson  
Born: July 15, 1947

- 2/22/69: Arrested for possession of marijuana
- 3/12/69: Sent to Austin State Hospital for examination
- 3/14/69: Erwin Taboada, M.D. certified Erickson as mentally ill: "Schizophrenia acute, undifferentiated"
- 5/23/69: Escaped from hospital
- 5/15/69: Arrested in Austin
- 7/25/69: Discharged from Austin State Hospital and transferred to Rusk State Hospital
- 10-5-69: Ruled insane 147th Judicial District, Court of Travis County, Texas
- 11/26/69: Ruled sane by Austin District Court, and released from hospital
- 7/7/72: Dr. J.A. Hunter at Rusk: "Patient was felt to be floridly psychotic at the time of his admission here - psychosis on a toxic base, due to multiple drug abuse. After admission he had a number of frequent visitors, including his mother, his attorney, and his girlfriend, along with members of his musical group. Following these visits his psychosis became much worse and we began to suspect his visitors were smuggling drugs to him. Erickson is legally sane, but feel he still requires hospitalization for the welfare and protection of himself and others."
- J. Grady Baslin, M.D. "Recommend dismissal from hospital."

- GT: What groups or individuals have influenced you?
- RE: You know it's funny, I liked Led Zeppelin a lot and apparently Robert Plant said that he was influenced by me. Not that he copied anything of mine but either he said he liked my singing or that y'know I would learn something from him and he would learn something from me.
- SB: Were the Elevators very close friends or just business associates?
- RE: [emphatically] We were VERY close friends. We lived in a world where there were no mistakes. Anything that was in our way, we could think it out and have a solution.
- SB: Would they ever gig if you weren't with them?
- RE: No. We'd never perform if anyone was absent.
- GT: Did Lelen ever give you trouble about performances?
- RE: No, he never did really. He'd say, "could you boys speed it up a little bit - we're payin' for the time" or something like that. And I'd say, "who is this weird man with the white hair?" He was weird looking, his head was red as a beet.
- GT: Did he rip off all his artists? All the other groups on the label like Lost & Found, Bubble Puppy, Power Plant, Red Kravola, etc?
- RE: I don't know man. We certainly got ripped off. I don't know if it was Lelen, but somebody was responsible.
- GT: The story I've heard is that Lelen panicked when IA was headed toward bankruptcy, and at that time he gave all the label's rights to his lawyer. Now supposedly, Lelen is living secluded on a farm with his mother. Nobody seems to know exactly where he is except for his brother Kenny Rogers. But Kenny isn't talking.
- SB: To change the subject for a moment, I'd like to know about the liner notes on the back of your first album that supposedly explain the meaning of all the songs. That whole rap about Aristotle, etc. Who wrote it?
- RE: Tommy Hall.

- GT: Was he really serious with the explanations he gave?
- RE: Sure. Yeah, sure he was. I didn't really agree with what he said about "You're Gonna Miss Me," though I think it means "you are gonna miss a Martian E", that's what I was really aiming at. I've been pushed, or should I say rudely awakened, to believe that I am an alien.
- GT: From outer space?
- RE: Like from Mars, y'know. I've even had it notarized. A Notary Public had me swear it was true, so that I wouldn't be threatened by anyone who would think I was an alien and trying to hide it, thereby making it illegal. So it's like it's not my decision, it's someone else saying they're sure of it.
- GT: How long have people believed you were an alien from Mars?
- RE: Well my mother and father believe it. And Doug's pretty sure of it. And I'm getting to be pretty sure of it.
- GT: But I'm still not exactly sure how all this ties in with "You're Gonna Miss Me."
- RE: Well, that song may have been an ESP from Mars, saying it sounds far out, but just sayin' "You're gonna miss a Martian E." Some kind of a message... If I was an alien it would be a very terrifying thought to think that you'd miss knowing it. To me it would. I know so much about aliens, their minds, that if I didn't be one, didn't know one I'd feel like I missed out on half my life.
- GT: Who was the leader of the Thirteenth Floor Elevators?
- RE: There was no leader. One time Dick Clark asked us who was the head of the band, and we said "we're all heads" - and his face turned so red!
- HK: You were on American Bandstand?
- RE: Yeah. We did "You're Gonna Miss Me."
- SB: Did you wear your cape?
- RE: And Paul Revere & the Raiders were there. I liked them, I liked some of their songs. There's one [stops to think] "Kicks?"
- RE: Yeah, I think it was that one.
- HK: Do you listen to much of the new music that's popular today?
- RE: I don't really get a chance to. Our house burned down and took our record player with it.
- GT: How many times have you been busted?
- RE: Twice. The first time we got acquitted and Tommy got probation. Second time we got sent away to the mental hospital. Three years. Y'see they were gonna send me to jail and I told them I was crazy. I told them I was seeing things on the wall and hearing voices so that they'd send me away, and they did. Y'know was such a good actor I'm as good an actor as I am a singer.
- GT: So then the whole time you faked it?
- RE: Yeah. You know Mick Jagger said "I'm always hearing voices on the street" and maybe that's what he meant. Let him out. My lawyer said "Be sure and don't tell them you think Mick Jagger wrote you a song, otherwise they'd never let you out!"
- GT: Okay, enough of the past. For the record, what's the name of your new band?
- RE: BLEIB ALIEN.
- GT: How long have you been together?
- RE: It's been about a year, I guess. No, about half a year.
- GT: How many songs have you written since you were with the Elevators?
- RE: I've written about a hundred and seventy.
- GT: How many of these to BLEIB ALIEN perform?
- RE: Well, we do a song called "Starry Eyes." We do "Red Temple Prayer (Two Headed Dog)" and "Don't Stander Me" and "Don't Shake Me Lucifer" and "You're Gonna Miss Me" and we do "Song to Abe Lincoln," "Hide Behind the Sun," "I Am Her Hero, She is My Heroin", "Are You Going to Bermuda?", "Stand For the Fire Demon."
- GT: Do you get requests from the audience for Elevators songs?
- RE: Yeah, but it's like when I was with the Elevators in the beginning, our audience would always request "Louie Louie." But when they heard our songs, they started requesting them. Now if they give us BLEIB ALIEN - a chance to play our songs, they'll start requesting them also. Like they request "Two Headed Dog" and "Starry Eyes" all the time.
- GT: What exactly is the significance of the name, BLEIB ALIEN? Specifically BLEIB. What is it besides a scrambled spelling of BIBLE?
- RE: BLEIB is kinda like communication between God and the Devil. It's in the Bible, the word BLEIB is in the Bible but I've never read what it means. I've got a new song that I've written, it's called "The Beast is Comin'" and it's really far out. It's a blues song and goes: "The beast is comin' to your world. The beast is comin' to your world. And it goes on and says how you'd be a beast too with fangs and everything!"





## Reviews



**ABBA**  
Polar 262 (Swedish), Atlantic (US)

**SVENNE & LOTTA**  
*Oldies But Goodies*  
Polar 261 (Swedish) 74  
*Svenne & Lotta 2*  
Polar 258 (Swedish) 75

More and more, Bjorn & Benny are shaping up as major innovators in modern pop songwriting and production. Abba's singles continue to set a peerless standard for combining pop commerciality with hard rock essence and though "S.O.S." was not nearly as big a hit as it should've been, fortunately Atlantic has decided to release their second album anyway.

The best things on it are "S.O.S." and an earlier single, "So Long" which I've raved about in other pages. Whatever it was that Spector was onto with his experiments in sound and female voices in the early '60s, these guys are equally capable of applying to the Seventies.

However, this won't be the album that does it. Aside from the two aforementioned singles and a couple of other tracks, the LP includes a disturbing amount of either overly syrupy fluff or unsettlingly ill-boding progressive tendencies. "I Do, I Do, I Do, I Do", a sizable European hit, is basically ordinary, as are most of the other tracks. And one can only wonder at the significance of "Intermezzo #1", a keyboard instrumental featuring the diminutive Benny. Has someone been smuggling Eric and Rundgren into Sweden?

Thankfully, there's one gem which almost redeems the album. "Bang-a-Boomerang" isn't quite up to "S.O.S." but the sound at least is there, leaping out of the speakers and filling the room with all the icy clarity of a winter night above the Arctic circle. They can do so much when they only want to, and I suspect their greatest work lies yet ahead of them. If only they don't start making disco records.

Meanwhile there's a spinoff group, Svenne & Lotta, somehow involving Claes of Geijerstam (formerly of Ola & the Janglers, with Bjorn & Benny producing and contributing songs. Lotta has one of those piercing helium voices, like Katie Kassoon or Carol Douglas, well suited to the Bjorn & Benny sound.

Their first two albums include a lot of oldies. Of special merit are "Be My Baby", "Breaking Up is Hard to Do", "Take Good Care of My Baby", "Chapel of Love", "Glad All Over", "It's My Party", Dion's "Sandy" and the sublime "When You Walk in the Room" (I'm not particular, I'll love any version of this song!). The second album also includes their renditions of Abba tunes such as "Dance (While the Music Still Goes On)" (recently issued on a US single) and "Bang-A-Boomerang", done in both Swedish and English. There's not a lot of difference between Abba

and Svenne & Lotta as far as interpretation goes, and Bjorn & Benny don't seem to be prolific enough to keep one group supplied with great songs, let alone two, but we should be thankful for whatever products of this gifted duo that we're lucky enough to get.

**CRAZY CAVAN 'N' THE RHYTHM ROCKERS**  
*Crazy Rhythm*  
Rockhouse 7510 (Dutch) 9-75

Crazy Cavan is the best contemporary rockabilly group I've yet heard. As a genre, British rock revivalists haven't added up to much, though Shakin' Stevens (one Dave Edmunds-produced album, *A Legend*, EMI PCS 7112) stands as a classic that, until now, hasn't been approached. Cavan is no revivalist, actually. The 18 (yeah, eighteen) songs on this album are all originals, and most of them are excellent. The sound is pure Sun Records 1956, and Bert Rockhuizen has done a superb job of producing. The album plays well, perfect for parties or just bopping around the house.

The four cuts from their debut EP are here, plus new classics including "Hard Rock Cafe", "She's the One to Blame", "Going Down the Road" and "Bop Little Baby". Cavan, without consciously imitating, exhibits a lot of the touches that made Charlie Feathers so great—that weird glottal stop, the unbelievable tension created with just a guitar, drum and string bass, particularly on "Bop Little Baby".

The one criticism I could make is that the group's rhythms tend to be a bit predictable: there's one rhythm guitar pattern that's used on at least 4 songs and that they lack the spark of dementia that burns on the best rockabilly records. But I don't think that's the point. They're making acceptable, thoroughly enjoyable music within an idiom whose supply has always been less than its audience's demand. Any fan of rockabilly would be crazy not to appreciate this a bum for what it is. (Order from Rockhouse, Haarlemmerstraat 146-148, Amsterdam, Holland.)



**CREME SODA**  
*Tricky Zingers*  
Trinity CST 11 7-75

You remember Creme Soda, that punk rockabilly bubblegum garage band from Wisconsin whose 45s "Chewin' Gum" and "Keep It Heavy" I've been hyping over the past year. This is their first album, and it's really a treat. They're a true '60s style punk band, with roots in all the things *Bomp* readers love. The singles are here, along with a version of "The Nazzy Are Blue" and other delights I'll leave you to discover for yourselves. Order from Kidman Record Productions, 4926 W. Gunnison Chicago, Ill. 60630, \$5.75.

**BONNIE ST. CLAIRE & UNIT GLORIA**  
*The Rock Goes On*  
Philips 6423072 (Dutch) 74

Unit Gloria had records out here on Elektra during the Dutch Invasion and weren't bad, though nothing special. In 1972 they met up with producer/songwriter Peter Koewijn, who put them together with singer Bonnie St. Claire and wrote for them a string of large Continental hits beginning with "Clap Your Hands and Stamp Your Feet" (which, by no small coincidence, hit at the peak of Sade mania).

This album, a 'best of' set, happens to be one of my favorites of the past few months. Bonnie's voice has a bright yet sultry quality that reminds me of both Suzi Quatro and Kiki Dee, though I think she's better than either one. Koewijn's songs are contrived pop, not as blatant as Chinn & Chapman, in fact rather under-produced in comparison, but they're the kind that stick in your mind.

I'm particularly fond of "Waikiki Man" (a bit like "Painter Man"), "Like a Locomotion" ("You Make Me Feel So Good" (the old McCoy song) and "That's My Music", which reminds me obscurely of the early Merseybeat sound. This is a group that deserves to be better known in the US, and an album that no *Bomp* reader should pass up.

**ROYAL TEENS**  
*Music Gems*  
Tru-Gems 1001 4-75

This album was put together by Lee Silver, who worked with the Royal Teens in the late '50s and still owns all their masters (he also worked with Jody Reynolds, and may be recording him again soon). Although they had three large hits, this is the first time there's been a Royal Teens album. I've always been a fan. I have to admit I bought four of their singles before the age of 12. They had a good punk-pud sound, hard in heavy on "Short Shorts", Don-like on "Believe Me." They were one of the few singing groups of their era who also played their own instruments, and they played them pretty well. Even if you don't share my nostalgia for 1958 (which, believe me, is quite minimal), this album would be a good investment in your rock history education. \$5.95 from Lee Silver, Box 5392 Santa Monica, CA 90405.

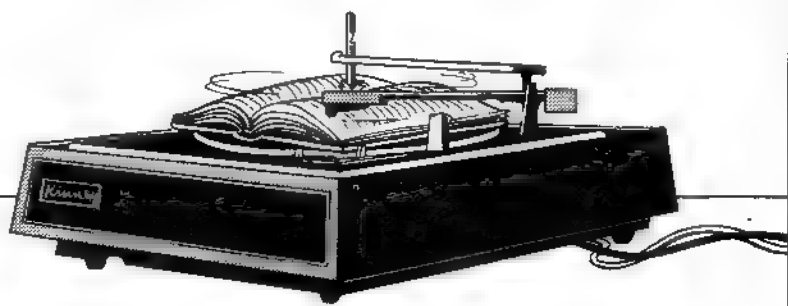
**DENNY EZBA**  
*Sings His Greatest Hits From 4000 Years Ago*  
Texas 1001

You've probably never heard of Denny Ezba, even though he and his band the Goldens were one of the biggest attractions in West Texas from the late '50s through the mid '60s, rivalled only by Freddy Fender, Roy Head, and young Doug Sahm. Among the notables to emerge from the Goldens were Augie Meyers, Keith Allison, and Mike Nesmith.

Ezba had over 30 singles, impossibly rare. This album was compiled by Augie Meyers as the first of a series he hopes to do, reissuing classic early Texas recordings. The possibilities of such a series are obvious, so let's encourage him by supporting this one. Available only locally in Texas, it can be ordered for \$5.95 from Augie's Record Hole, 210 North Star Ma., San Antonio, TX 78216.

**NOTE:** A great many fine rockabilly records have come out since our last issue. *Roll n' Rock* has quite a few that I haven't heard yet. Collector has several good new ones, and Redita has put out a Jerry Lee set, a collection of rare Memphis blues, another set of rare Memphis C&W things with rockabilly overtones, and they're also handling a fantastic album called *We Wanna Boogie* with unreleased Sun classics. Redita's address again is Box 9812, Den Haag, Holland, and their albums cost \$8 surface, \$10 air. Be sure to get their "Charlie Feathers" LP too. We'll have a full update on all the latest rockabilly happenings, real soon.

# B · O · O · K · S



## Celluloid Rock

Philip Jenkinson & Alan Warner  
Lorrimer Publishing, London, 1975

It's astonishing that there haven't been more studies of rock's influence on cinema. To my knowledge, this is the first attempt at anything resembling a definitive survey of the field, and while it may not be totally comprehensive, it's pretty damn close, and whatever it lacks as a textbook is more than compensated for in other respects.

The first thing you notice is the incredible selection of photos, spanning 20 years and including some unbelievably rare shots. Thumb'ng through this book is a veritable feast; there must be hundreds of stills, posters, reproductions of all sorts—many in full color. Since the book covers both English and American films, you can find everything from the Pyramids in *Bikini Beach* to Lulu & The Luvvers in *Gonks Go Beat*.

The literary portion of the book is a readable, trivia-packed and often amusing history of rock in film, the evolution of the form, discussing the various thematic approaches and uses of rock in the film context, and critically evaluating a number of the more significant films and directors.

Topping it all off is a "filmography", compiled by the indefatigable Alan Warner (also known for his fine oldies packages on the British United Artists label) and listing some 200 films and all the rock artists that appeared in each. It's a staggering piece of work all told, and a landmark of rock literature that no home should be without.

## Buddy Holly — His Life and Music

John Goldrosen  
Popular Press, Bowling Green Univ., 1975

This is not the first biography of Buddy Holly. Goldrosen lists one in his far from complete bibliography, besides which there is a fine one that came out in Australia a year or two ago, and of course Dave Laing's 1971 Studio Vista paperback. Goldrosen's book lacks any of the challenging musicological analysis that was the meat of Laing's effort (probably because he was unaware of the latter volume) but by the same token it avoids the pitfalls of over-intellectualizing that made Laing's monograph at times tedious.

What we have here is basically a straight-forward fan's biography. The author spared no effort in interviewing everyone involved with Holly's life, and the information is condensed into an engaging narrative, sprinkled with some fantastic photos, most of them previously unpublished.

This book won't render previous works on Holly obsolete, but it will serve as a standard biography upon which more detailed treasures can be based. As time goes by, there's little doubt that Buddy Holly's legend will continue to grow, and John Goldrosen's book is probably the best introduction to his life and music that one could hope for.

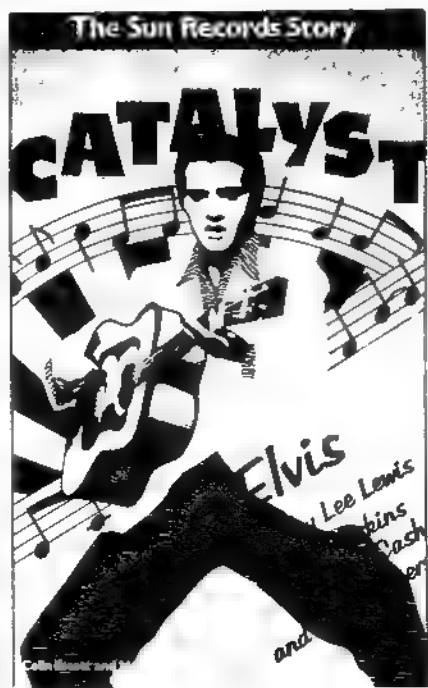
## Gene Vincent & The Blue Caps

Rob Finnis & Bob Dunham  
(mimeographed) 1974

Rob Finnis (well-known British rock writer and *Let It Rock* contributor, and author of a forthcoming book on Phil Spector) has put together in this thick, privately-printed book what amounts to a definitive study of the early career of Gene Vincent, the man who brought leather to rock & roll. Crammed with facts, quotes and rare photos, it also includes detailed session and release discographies. The book's only

shortcoming, if it can be called that, is that it covers only the years 1956-59, when Gene was with the Blue Caps and enjoying his greatest popularity. This period was followed by a long hiatus in which Gene toured outside America and the Blue Caps went their separate ways, so it's a logical distinction to make, but I still wonder why there wasn't at least an appendix with the rest of Vincent's unfortunate career summarized and including a discography of his later years. (Incidentally, we published a complete Gene Vincent discography in WPTB #9, although that issue is long out of print.)

Still, this volume covers every detail of the relevant years of Gene Vincent's life as a rock idol, and is well worth the \$2.50 it costs, postpaid, from 18 Esmond Gardens, London W4, England.



**Catalyst — The Sun Records Story**  
Colin Escott & Martin Hawkins  
Aquarius Books, London, 1975

Escott and Hawkins are the same guys who published that great series of Sun session files, evidently they were the first researchers to actually get into the Sun vaults and bring forth the first real hard data relating to Sun Records—without a doubt the most important independent label of the '50s, having introduced Elvis, Jerry Lee Lewis, Carl Perkins, Charlie Rich, Johnny Cash, Roy Orbison, Conway Twitty, Charlie Feathers, and a host of lesser-known but vastly influential artists of the "rockabilly" persuasion.

This book is the result of their labors, a concise and fact-filled document of the label's history, supplemented with biographical details on the Sun artists as well as other artists and labels that were active during the same period and reflected Sun's influence.

The culmination of it all is a Sun Records discography, updating Paul Vernon's 1971 effort, and including related listings of available reissues and repackage of the Sun material. All this, and some amazing photos, make for a fine tribute to the Sun label and a useful reference work for rockabilly fans and students of '50s rock.

## Rock/Beat

Jan Sottrum  
Politikens Forlag, Copenhagen, 1974

Of limited appeal in America, this pocket-sized, hard-cover encyclopedia of rock will, all the same, be of great interest to students of European rock. Though apparently written all in Danish, it can be followed with a basic knowledge of Germanic cognates, and in any case the biographical details are usually in English—and these include birthdates of group members and other useful info. While not complete, it includes some unusual entries that shed light on European tastes: Tim Leary, the Stooges, Kim Fowley, the Flamin' Groovies and most of the San Francisco groups are treated at length. And there are a lot of great photos. The real value of this volume, however, lies in the section devoted to Scandinavian artists. It appears to be fairly definitive for Danish and Norwegian acts, though not so much for Sweden, but in any event it's information you won't find elsewhere.

The publisher's address is not listed, but you might try writing to one of the editors, who's also a Bomp reader: Jan Sneum, Rosenørns Allé 32, 1970 Copenhagen V, Denmark.

## London-American Listings, Vol. 1-3

Paul Pelletier, Record Information Services  
London, 1975

London-American was the British label on which almost all the best American rock was issued in the '50s and early '60s, and for that reason this series of booklets, listing every single and LP (with tracks) along with the original US release numbers, is an invaluable tool for British collectors. Its usefulness to American collectors is something else again, although it has considerable intrinsic interest as a catalog of what records were issued in the UK, and when. There are some surprising revelations, records so obscure I wasn't even aware they came out here. The other thing of interest about this 3-volume set is that it is intended as the first in a series, and when Paul gets around to doing Decca, EMI, HMV, Fontana, Philips, Onyx and some of the other British pop labels of the '60s, there will be cause for great rejoicing among all followers of British rock. His next project, I'm told, is a book of discographies covering British rock artists of 1955-63, which of course will make a dandy companion to our own encyclopedic efforts, currently being serialized but hopefully someday to be available in book form.

Anyone interested in these booklets can obtain them for about \$2 each from Paul Pelletier at 31 Holbeach Rd, Catford, London SE6, England.

**BOOK BEAT:** A number of exciting rock books are expected in the near future. A 3-volume, hopefully definitive Encyclopedia of Rock is scheduled to roll off the presses in England at the start of 1976. Edited by Phil Hardy, Dave Laing, Greil Marcus and Greg Shaw, it's the result of 2 years work and should, at long last, provide a standard reference work for the field. Methuen Books, a British publisher with Canadian affiliations, is launching a series of rock books, starting next February with one on British Rock and another on Soul Music, both compiled by a selection of England's best writers. And most exciting of all, at least to me, is a new series of books designed to grow into a comprehensive library of volumes including biographies of every major rock artist, past and present. Backed by Sire Records and distributed in record stores by Chappell Music, Sire Books will utilize only the most authoritative writers (Ken Barnes, Alan Betrock, Ben Edmonds, Paul Nelson, etc.) and the entire series is edited by Greg Shaw, of this magazine. Initial volumes, expected out later this year, include the Beach Boys, John Lennon, Elton John, Led Zeppelin and Carole King. There will of course be full discographies and the sort of related trivia Bomp readers love....

(Many of the books reviewed in this column, particularly those published in England, but also most in-print American rock books and a large selection of other imports, can be ordered from the friendly, reliable people at Compendium Books, 240 Camden High St, London NW1, England. Address your inquiries to Nick Kimberley, ask for their rock catalog, include a few IRC's, and tell 'em Bomp sent ya....)



**ROKY ERICSON & BLEIBALIEN** - "Red Temple Prayer (Two Headed Dog)" / "Starry Eyes" - Mars 1000 9-75

Released after our feature article was finished, this single presents Roky's new group doing two of their strongest songs. "Red Temple Prayer" sounds a little like "Gimme Shelter" if it had been written by the Stooges, and recorded in Ron Weiser's swimming pool. The sound, mixing and pressing are so technically bad, it's hard to believe this didn't come out in 1966. Fortunately, though, the material lends itself to this primitive treatment, and the record is a must. Produced by Doug Sahm, the record can be obtained from Doug Hanners, 1316 Kerwood, Austin, TX, 78704.



**DAVID PEEL** - "Bring Back the Beatles" / "Imagine" - Orange 1001 '75

This is David's first new record in quite awhile, and as you might expect, it's about as bad as every other Beatle novelty, though actually a bit better than most of Peel's stuff. Copies should still be available from 1125 Boylston, Boston, MA 02215.

**OUTCASTS** - "I'm In Pittsburgh (and it's Raining)" - Askel 102 '66

By far the most outstanding punker I've found in months, this Texas relic comes on like some weird hybrid of the Yardbirds and the Pretty Things. Even weirder is the flip, "Price of Victory," which is one of those offbeat pro-war statements like Bob Seger's "Yellow Berets" or Jan Berry's "Universal Coward."

**HARUMI** - "Talk About It" - Verve-Fore 5086 '68

Harumi was that Japanese hippie whose double album was full of Samurai freakouts and is worth picking up. This is the best cut on it, but it sounds better on a 45. If you like heavily overdone phasing and trippy studio effects (like "Pictures of Matchstick Men") you'll find an overdose here. And if you can wade through the soup, there's a good tune underneath.

**LYDIA MARCELLE** - "The Girl He Needs" / "Come On and Get It" - Manhattan 805

Manhattan was New Orleans' closest thing to a teenage label in the '60s. They had a couple of good punk-rockers, but my favorite so far is this female vocal, which sounds like Jackie DeShannon backed by the Byrds, or perhaps the Squires. Really dynamic, with a strong British flavor as well, this is one to look for. Flip is a Marvelettes-like ballad.

**THE FREE** - "Decision for Lost Soul Blue" - Marquee 448

Here's a Detroit record that came out somewhat late for our Sounds of the Sixties survey, but should be in every collection just the same. It's got a driving Spencer Davis bass beat, resounding folk rock guitar chords, and an electrifying punk psychedelic solo at the end. The record was apparently a regional hit, and came out nationally on Atco.

**THIRD BARDO** - "I'm Five Years Ahead of My Time" - Roulette 4742 5-67

I don't know where this classic is from, and I can hardly believe it was produced by Teddy Randazzo. It's as thunderously raw as the Music Machine at their best, and features a mysterious organ out of early H.P. Lovecraft, and overfuzz feedback raga-rock guitar, with the addition of quaintly smug lyrics that capture perfectly the punk approach to early psychedelic visionary philosophies.

**SPARKLES** - "The U T" / "He Can't Love You" - Caron 94 '62

Somehow I began collecting "L.T." records. There were a whole bunch of them, on various odd LA labels, many with Kim Fowley involvement. Most were dumb instrumentals. From the name, I thought this might be a girl group. It turned out to be an astonishingly tough late rockabilly mutation - the singer sounds like Eddie Cochran, the band like the Rock-a-Teens. A restrained, yet powerful recording. The flip reminds me of Ral Donner.

**BRYAN & THE BRUNELLES** - "Jacqueline" - HMV 1394 (E) 2-65

Only known release by this obscure British group is a surprisingly well conceived song in the melodic understated Zombies/Searchers vein, building to climaxes at each chorus, where the hard-rock backing comes forth. Rather infectious. Flip is a fair version of "Louie Louie."

**SCOTT MORGAN** - "Take a Look" - Detroit 1000 '75

Morgan, formerly of the Rationals, has been working with some ex-MC5 members and other Detroit locals, and this limited release is the first tangible product of the revived Detroit scene. Though badly produced, the song itself is pretty good, having a lot in common with the Flamin' Groovies' legendary "Slow Death." Morgan's voice is still in fine shape, and in the right hands he could make good records again.

**WHEELS** - "Gloria" / "Don't You Know" - Columbia DB 7682 (E) '65

**WHEELS** - "Bad Little Woman" / "Road Block" - Columbia DB 7827 (E) '66

Here's where rock history starts getting really bizarre. Neither of these records came out in the US or was a hit in England, they were about as obscure as, for instance, the Sons of Adam were here. Yet somehow the Shadows of Knight must have got hold of their records; they had another, "Kicks" / "Ca My Name", always assumed "Gloria" came from Them, but there's no other explanation for "Bad Little Woman" (and this is definitely the original: besides which the Wheels had a real Them fixation - "Road Block" is "Mystic Eyes" punked over, and "Ca My Name" is probably the Morrison song too. They were an excellent, raunchy band, and it's easy to see where the Shads got their inspiration.

**SENSATIONS** - "Yes Sir That's My Baby" - Atco 6056 11-55

**HALE & THE HUSHABYES** - same Reprise 0299 8-64

**THE DATE WITH SOUL** - same - York 408 9-67

Three rock versions of a song you wouldn't think much could be done with. The Sensations, way back in '55, slowed it down and funky it up in the standard doo-wop manner applying a proto-grl group vocal that set the stage for Jack Nitzsche's 1964 production, almost certainly done at Gold Star during the Ph. Spector days, and in all probability a Spector produced out take. There's no mistaking that sound, and I'd swear only Darlene Love could be singing it. The male bass part in the Sensations record is also present, and could even be Bobby Sheen. This makes me wonder about another record, "Cause I Love Him" by Alder Ray (Liberty 55715) which, to my ears, could only be a Spector track, though his name appears nowhere on it. Maybe he made deals to unload tracks he had spent money on and then couldn't use. The Date With Soul disc is identical to the Hale & Hushabys, no doubt reassured by Greene & Stone when they were working with Nitzsche later on.

**RAVE ON'S** - "Love Pill" - Twin Town 710 '65

Few local records out of Minneapolis were as polished or effective as this one. The song (not about The Pill, though it should've been - somebody ought to do one) has a good melody, a great hook, solid harmonies and British-influenced vocals. Not sensational, but the kind of record one can learn to love.

**TONY & SIEGRID** - "Long Hair" - RCA 8981 8-66

Fans of producer Tony Visconti (T Rex etc) won't want to miss this early waxing, on which he waxes poetic in a Sonny Bono vein. Along with the Barbarians, one of the great stupid protest records. I know Benjamin Franklin and George Washington/They both had long hair but they got their jobs done. "

**VINCE TAYLOR** - "Do You Wanna Rock n' Roll" - Rockhouse 7503 (Dutch) '75

Taylor, a legendary leather jacket rocker of British and European fame, is making his comeback with the help of Rockhouse (Bert Rockhuizen's active and promising new operation). This disc, which comes with a nice picture sleeve, isn't exactly savage rockabilly, but it's something for the collector. Order from Bob Morris, Box 1285, Midland, TX 79701. Bob also has other neat European imports for sale, so ask him.

**WAYS & MEANS** - "Breaking Up a Dream" - Trend 1005 (E) '68

If you loved the Easybeats for their unfailing kineticism and pop harmonies, this is a record to obtain at any price. A classic of its type, it's a fast paced, driving rocker with Hollies vocals and tasty guitar.

**WIMPLE WINCH** - "Rumble On Mersey Square South" - Fontana TF 781 (E) '67

We'll close with a real mystery. From the title, I expected an instrumental, instead finding a long (over four minutes), convoluted experiment, ranging from a simple tale of Mods/Rockers confrontation to 10cc-like harmonic interludes. There's more happening in this record than I could possibly sort out, and most of it comes off exceedingly well. I'd love to know who was behind this. Any info would be appreciated.

**QUICK SPINS** - The Beach Boys' hopelessly obscure first record, "Barbie" / "What Is a Young Girl Made Of" (under the name Kenny & the Cadets, on Randy 422) has now been reproduced and is available from International Artists (see ad on p. 45). Before breaking up, Ducks Deluxe put out a live EP through Skydog (Box 421, Amsterdam) that includes "I Fought the Law" and 3 other hot rockers. Tom King, one of the original Outsiders, has produced a new version of "Time Won't Let Me" by J.C. Messina on his own label Pretty good.

Does anybody know anything about a record "Fortune Teller" / "Poison Ivy" by the Teen Tones on the Don and Mira label out of South Bend, Indiana? It sounds a lot like the Riveras ("California Sun") who later recorded "Fortune Teller" in a similar arrangement, and I read somewhere that the group made a record back in Indiana before joining up with Bill Dossaw and moving to Michigan, under some dumb name that might well have been the Teen Tones. Can anyone verify? It's a good record, in any case.

A couple of interesting things on British L.A. "Yesterday's Hero" by Jeff Phillips (UP 35893) is a Vanda Young song about faded popstars making comebacks. It's a solid, kinetic pop rocker with a catchy melody hook. Better than most recent V-Y songs. Also "I Am An Animal" (sic) by an anonymous group called Tiger (UP 35848) is a typically simple British pube glitter tune that's a surprise to see on UA and not RAK. A good two-chord romp. Also from England, a strange, very (turn to page 42)



The quality of fanzines seems to be on the upswing, no less than the quantity. It's regrettable that we don't have room to give each one the detailed review it deserves, but fortunately others are now starting to review them as well. I'm especially impressed with the progress of John Koenig's **Cowabunga** (Box 1023, Midland, MI 48640, 501), whose 4th and 5th issues are now out. This is a zine dedicated to rock fandom, and it's a void that's sorely needed filling. With hundreds of active fans, fanzines numbering in the scores, and now rock conventions taking place regularly, the time has come to admit that there is a rock fandom, the events of which are every bit as interesting as those in the professional rock world most fanzines are satisfied to merely reflect.

#### NEW ARRIVALS

Of the new zines, the most exciting has been **Back Door Man**. Professionally printed, they've put out 4 issues in 4 months of this most intense, deranged fanzine since **Creteinous Creteintions**. Editor Fred Patterson and his staff are crazy for BOC, Patu Smith,



Iggy Lou Reed, Blue Cheer, heavy metal & punk in general. Only 40 cents from 3726 W 171 St, Torrance, CA 90504, and I wouldn't miss it if I were you.

New issue of **Aware** (Steve Kolanjian, Box 242, Gravesend Sta., Brooklyn, NY 11223, \$1.25) has part 1 of an Elektra Records listing, plus articles on the Searchers, Cleveland bands, Appie releases and deletions, and lots of other interesting stuff.

**Roller Reader**, Art Schaak, Box 1803, Studio City, CA 91604, 75 has put out two more issues, one featuring Maria Muldaur, Jackie Lomax, Little Feat, Hoyt Axton and Jo Jo Gunne, the other with BOC, Firesign, and a special interview with Dr. Demento that's quite interesting. Well put-together, intelligent, a little serious but usually readable.

**Trans-Oceanic Trouser Press** the zine that's taken over the ads from **Rock Marketplace** starting with #10, is a nice, light magazine devoted to British



rock, with lots of good pictures in a clean format. #9 features the Stones, Curved Air, Hudson Ford, Sparks,

# F·A·N·Z·I·N·E·S



Brinsley Schwarz, a good piece on the Animals, and an interesting report on the Planets. NY's neo-Who. Hopefully they'll take on some of *trm's* other attributes besides just the ads, but whatever happens, it's a solid publication. 65 from Box 2434, Grand Central Sta., NY

**Shakin' Street Gazette** that late lamented bastion of Buffalo fandom, is being revived. You can send inquiries to Gary Sperrazza, 30 Knox Ave, Buffalo 14216. Also, if you want back issues (and if you don't have 'em you want 'em...) they're still available, \$1 for #1, 75 for #2-10, and 11-18 at 50 each.

Pete Tomlinson's **Nix On Pix** (27 Brookfall, Edison, NJ 08817, 50) had 3 issues out 2 or 3 years ago and was always a personal favorite. Now #4 is here, with plenty of good punk stuff. Pete's predictions for new stars of the '70s: Flo & Eddie, Dudes, Dr. Feelgood, and the Flamin' Grooves. All right!

#### COLLECTORS' FANZINES

Big news of the year is that **Rockville/Roaring Sixties** has folded. **Rockville** was the granddaddy of rockabilly zines, and **RS** an excellent zine devoted to US and UK bands of the '60s. Both published in Amsterdam, they joined forces to avoid rising costs, but apparently neither readership could accept the other, a damn shame. After 2 combined issues (both great) they've folded. You might still be able to get some back issues from Box 8816, Amsterdam, Holland.

On the other hand, several fine collectors' fanzines have returned from the dead recently. **New Rockpile** has been taken over by Martin Craig (42 Tavistock Rd, Jesmond, Newcastle Upon Tyne, NE2 3JA, Eng. 70) and #16 has a review of Little Richard, transcribed radio interviews with Eddie Cochran and Buddy Holly, and some discographies. Not as heavy as some of the zines, but perhaps more readable. **Bim Bam Boom** is of course gone, but some of their staff has surfaced with **Yesterday's Memories** (Box 1825, FDR Sta., NY 10022, \$1). Issues 1 & 3 (how about sending #2, guys?) which we've received include stories on Lee Andrews, Maurice Williams & the Zodiacs, Gladials, the Royaltones, the Hollywood Flames, and lots more. Well produced & researched. **Whiskey, Women, And** is back too (Dan Kochakian, 39 Pine Ave, Haverhill, MA 01830, 50), still packed with info on blues past & present. #7 has stories on Joe Turner, Harmonica Frank, New Orleans R&B, California blues, Son House, Prof. Longhair, and an interview with Willie Dixon. And (believe it or not!) **Stormy Weather** is back. #9 (Lenny Goldberg, Box 1515, Eugene, OR 97401, 50) features a great story about R.P. Lay's trip to the Ace Warehouse. Anyone who's been to that legendary treasure trove, or wanted to, will get a charge out of this. Other good stuff too, including a piece on Texas rockabilly. Let's not wait another 2 years for the next one, Lenny!

**Record Exchanger** #19 (Art Turco, Box 2144, Anaheim, CA 92804, \$1) features the Rivasas, Chuck Jackson, the 3 Friends, Frankie Laine and more. A solid issue of the best surviving R&B oldies mag. **The Del Shannon Review** is put out by Ron Clark, 106 Cormorant House, Alma Rd, Ponders End, Enfield EN3 4QQ, Eng. and is recommended to all fans of Del's music. **Rockin' Pneumonia** (Rune Halland, Asv 8, 1400 Sk., Norway, \$1) #2 has articles and discographies on Danny & Juniors, Belmonts, record & fanzine reviews, and a Chuck Berry LP disco. All in English.

**Shout** continues its excellent monthly coverage of black music. Latest issues include discographies & rube listings for Lou Courtney, Instant, Ivory Joe Hunter, Mike Jackson, Don & Dewey, Freddie King, Lorraine Ellison and more. First-rate, as always. US

subscriptions \$3.50 from Clive Richardson, 46 Slades Dr, Chislehurst, Kent BR7 6JX, Eng. Another English zine devoted to black music is **Solid & Raunchy** (70 from Roy Simonds, 52 Walsworth Rd, Hitchin, Herts. SG4 9SX). #13 has a listing of postwar gospel records and various reviews.

SMG Publications (Barry Lazell, 23 Homewood Rd, Rainworth, Mansfield, Notts. NG21 0HS) keep turning out great stuff as always. **Rumble**, for lovers of instrumental rock, is a constant delight. **SMG** itself is now coming out quarterly, rather than monthly, with monthly newsletters filling the gaps. Latest issue has stories on the Marzels, Arthur Alexander, Curtis Lee, Sun reissues, Del Shannon and more. **Kommotion**, also quarterly, is published by Pete Smart, 9 Sandy Ridge, Borough Green, Sevenoaks, Kent, UK, and is a handy guide to discovering and collecting '50s rockers. #9 is the next to last issue. After a bumper double issue to come at the end of the year, they'll be folding too, again due to skyrocketing production & mailing costs in England. This is a problem affecting all the British fanzines, and we can only hope it doesn't do them all in. Really, if you're into collecting at all, you should check these zines out, and if you like 'em, subscribe. They deserve to be supported.

#### ALSO RECEIVED

**Strawberry Fields Forever** #12, 13, 14, 15 (Joe Pope, 310 Franklin St #117, Boston, MA 02110, 6/91) Beatles

**O Rextasy** #5, 6 (Sol Gruberger, 29 Ave W, Brooklyn, NY 11223, 75) Two more fine issues.

**Hot Wacks** #6, 7 (Bert Muirhead, 15 Almondbank Terrace, Edinburgh EH11 1SS, 50) Eric Clapton, Boz Scaggs, Traffic, Cocker, Turtles, Ry Cooder, etc.

**Omaha Rainbow** #2, 3, 4, 5 (10 Lesley Ct, Harcourt Rd, Wellington, Surrey, UK) John Stewart & related.

**Fat Angel** #13 (213 Eastcote Lane, S. Harrow, Middlesex, UK, 50) Allmans, Insect Trust, Butterfield, Kottke.

**Dead Red** #2 (Box 94, Brooklyn, NY 11229, \$1.25) For Grateful Dead fans only.

**Finders-Keepers** #4 (Don Jackson, Box 717, Adrian, MI 49221, 50).

**Penetration** #5 (Pau Welsh, 140 Thingwall Rd, Irby, Wirral, Merseyside, UK) Gong, Kiss, Edgar Broughton, Curved Air, Small Faces.

**West Coast Newsletter** #1, 2 (Roy Wilbraham, 110 Upper Richmond Rd, Putney, London SW15 2SP) News of California groups, monthly.

**Crazy Music** #1, 2, 3, 4, 5 (Graeme Flanagan, Box 1029 Canberra City, ACT 2601, Australia) Blues.

**Interphase** #1 (Cary Baker, 2701 Birchwood Ave, W. Mette, Ill 60091, 50) Aerosmith, MC5, BOA.

**New Haven Rock Press** #19 (Seth Tiven, 528 Lambert Rd, Orange, CT 06477, 35).

**The Out Crowd** #1 (Box 19298, San Diego, CA 92119) Small Faces, Humble Pie fanzine.

**Raunch & Roll** #3 (Jay Gruberger, Box 206, Brooklyn, NY 11223, 50) BOC & other stuff. Pretty good.

**Silver Train** Vol. 2 #1 (Steve Klein, 81 55 260 St, Floral Pk, NY 11004, 35) Flo & Eddie, Stones, Who...

**Bam Balam** #1, 2 (Brian Hogg, Flat 1, Castlelaw Dunbar, E. Lothian, Scotland, 50) Seeds, Raiders, Yardbirds, Pretty Things, Tomorrow, Johns Children.

**Ballroom Blitz** #1 (Jim Heddle, 1031 Morningside Dr, Ann Arbor, MI 48103, 20) 1 page zine devoted to Michigan rock.

**Reviews** (614 1/2 N. Oneida St, Appleton, Wis. 54911, 25) Devoted to obscure new albums.



# WPTB **Legendary** Songwriters Series No.1

Barry Mann & Cynthia Weil were, along with Goffin & King and Barry & Greenwich, among the most prolific songwriting teams of the '60s. More than 50 of their songs made the charts, most of them Top 40. Their songs were recorded by an amazing diversity of artists, spanning MOR, country, soul, bubblegum, girl groups and punk rock. They were pioneers of topical subject matter in pop records ("Uptown", "Home of the Brave", "We Gotta Get Out of This Place") and their songs, in general, hold up better than most of their era.

Barry Mann was studying to be an architect when a bit of summer performing in the Catskills convinced him to try his hand at songwriting. He was almost instantly successful, scoring two big hits within a year, followed by the unexpected success of his own "Who Put the Bomp", one of the first and best rock satires as well as an anthemic statement that has inspired, among other things, the magazine. He met and married Cynthia Weil in 1961. Cynthia had been an actress who dabbled in songwriting, and after they'd coincidentally co-authored different sides of the same Teddy Randazzo single, they began writing together under the aegis of Don Kirshner's Aldon Music, where Goffin & King were also employed. Though never thrust into the limelight as the latter team was, they did work hard behind the scenes turning out hits for just about all of Aldon's clients. They seldom got involved in production, or even met the artists they wrote for; the songs were written independently, and only later matched up with artists.

Despite Mann's increasing commitment in recent years to his own recording career (he has an excellent new album out on RCA, produced by Bruce Johnston & Terry Melcher) the team has never given up writing, or lost their touch. We wish them another equally successful 15 years.

(For a fully detailed narrative of Mann & Weil's career, see *Phonograph Record Magazine*, July '75, 50 cents from us in case you missed it.)

## Mann & Weil

### RECORDED BY BARRY MANN

- 7-59 (as Buddy Brooks) - Dix-A-Billy
- 7-59 JDS 5002 - All the Things You Are/Love to Last a Lifetime
- 9-60 ABC-Paramount 10143 - War Paint/Counting Teardrops (Mann-Greenfield)
- 8-61 ABC Paramount 10237 - Who Put the Bomp/ #7
- 12-61 ABC Paramount 10263 - Little Miss USA Find Another Fool (Mann-Weil)
- 10-62 ABC Paramount 10356 - Like I Don't Love You (M-W) Hey Baby I'm Dancin' (Mann-Anthony)
- 5-63 Johnny Surfboard (Mann-Kolber)/Graduation Time (Mann-Weil)
- 12-64 Red Bird 10-015 - Talk to Me Baby/Amy #94
- 8-66 Capitol 5695 - Angelica/Looking at Tomorrow (also: Oliver, Crews 341, 4-70, #97, Johnny Crawford, Sidewalk 932, 7-69)
- 5-67 Capitol 5894 - She's Today/Where Do I Go From Here
- 1-68 Capitol 2062 - The Young Electric Psychedelic Hippy Fuddy Folk & Funky Philosophic Turned On Groovy 12 String Band/Take Your Love
- 7-68 Capitol 2217 - I Just Can't Help Believin'/Where Do I Go From Here
- 7-70 Scepter 12281 - Feelings/Let Me Stay With You (Mann-Weil) #93 (also: Cherry People, Heritage 810, Nancy Priddy WB 7350)
- 7-71 New Design 1000 - Carry Me Home/Sundown
- 7-72 New Design 1005 - When You Get Right Down to It
- 6-72 New Design 1006 - On Broadway/Too Many Mornings
- 7-74 RCA 10104 - Nobody But You/ (also: Righteous Bros.)
- 7-75 RCA 10230 - Nothing Good Comes Easy/ (also: Helen Reddy)
- 6-75 RCA 10319 - I'm a Survivor/Don't Seem Right

LPs  
Who Put the Bomp - ABC Paramount 399 - Side (Love How You Love Me/The Way of a Clown/Sweet Little You/Bless You/The Millionaire/War Paint/Happy Birthday Broken Heart/Countin' Teardrops/Footsteps/Find Another Fool/Love True Love (I Put You Down) 1961

Lay It All Out - New Design 30876 - Too Many Mondays/When You Get Right Down to It/Lay It All Out/I Heard You Singing Your Song/Holy Rolling/You've Lost That Lovin' Feeling/On Broadway/Something Better Sweet Ophelia/Don't Give Up On Me Ain't No Way to Go Home/Wild Eyed Indian - 11-71

Survivor RCA APL1-0860 - Don't Seem Right/I Wanna Do It All/Taking the Long Way Home/Hang on Fred/I'll Always Love You Crazy Ladies/Nobody But You/Jesse Nothing Good Comes Easy/My Rock and Rollin' Friends 7-75

### MANN COMPOSITIONS WITHOUT WEIL

- 11-58 Stranded Bobby Pedrick, Jr. Big Top 3004 (Mann-Jacobson)
- 7-59 A Little Less Talk and a Little More Action (first song placed)
- 7-59 Cool - Kalin Twins - Decca
- 2-59 She Say (Oom Dooby Doom) - Diamonds - Merc. 71404 #18 (Mann-Anthony)
- 7-59 Forty Winks Away - Neil Sedaka - RCA 7709 (also Dick Rivers, Bell 636)
- Johnny Kissed a Girl - Delida - Barclay (Fr)
- A Heartach Grows - Janie Black - Capitol 4633
- 3-60 Footsteps - Steve Lawrence - ABC Paramount 10085 #7 (Mann-Hunter)
- 4-60 The Way of a Clown - Teddy Randazzo - ABC 10088 #44 (Mann-Greenfield)
- 7-60 Girls, Girls, Girls - Steve Lawrence - UA 233 (Mann-Greenfield)
- 9-60 Time Machine - Dante & Evergreens - Madison 135 #73 (Mann-Greenfield)
- 9-61 Sweet Little You - Neil Sedaka - RCA 7922 #59 (Mann-Kolber)
- 9-61 I Love How You Love Me - Paris Sisters - Gregmark 6 #5 (Mann-Kolber) (also: Bobby Vinton - Epic 10397, 11-68, #9)

- 12-61 I Could Have Loved You So Well - Ray Peterson - Dunes 2009 #57 (Mann-Goffin)
- 2-62 Come Back Silly Girl - Letterman - Cap. 4699 #17
- 2-62 Oh, How I Miss My Baby - Innocents - Reprise 20,125 (Mann-Kolber)
- 5-62 Let Me Be the One - Paris Sisters - Gregmark 12 #87 (Mann-Kolber) (also: Peaches & Herb - Date 1649 8-69, #74)
- 6-62 I'll Never Dance Again - Bobby Rydell - Cameo 217 #14 (Mann-Anthony)
- 7-62 I Wanna Thank You Folks - Johnny Burnette - Chancellor 1116
- 8-62 Patches - Dickie Lee - Smash 1758 #6 (Mann-Kolber)
- 9-63 The Grass is Greener - Brenda Lee - Decca 31539 #17
- 11-63 I Gotta Drive - Matadors - Colpix 718, Jan & Dean - Liberty LP 3339 (Mann-Christani)
- 7-64 Everybody Wants My Boyfriend - Bon Bons - Cora 62435 (Mann-Kornfeld)
- 10-68 Peace Brother Peace - b Medley - MGM 14000 #48
- 7-69 Something Better - Marianne Faithfull - London 1022

### MANN-WEIL COMPOSITIONS

- 8-61 Bless You - Tony Orlando - Epic 9452 #15 (also: Wildfire, Eric 5005)
- 10-61 Find Another Fool - Barry Mann - ABC LP 399
- 3-62 Uptown - Crystals - Philles 102 #13 (also: Bette Midler)
- 3-62 If a Woman Answers - Leroy Van Dyke - Mercury 71926 #36
- 4-62 Conscience - James Darren - Colpix 630 #11
- 5-62 Where Have You Been (All My Life) - Arthur Alexander - Dot 16367 #58
- 6-62 Mama's Little Lamb - James Darren - Colpix 644 #39
- 6-62 Johnny Loves Me - Shelley Fabares - Colpix 636 #21
- 7-62 Telephone - Shelley Fabares - Colpix 667
- 7-62 Mr. Jones - Steve Rossi - ABC 10414
- 11-62 My Dad - Paul Peterson - Colpix 663 #6
- 12-62 He's Sure the Boy I Love - Crystals - Philles 109 #11
- 1-63 Proud - Johnny Crawford - Del-Fi 4193 #29
- 1-63 Blame It On the Bossa Nova - Eydie Gorme - Columbia 42661 #7
- 3-63 On Broadway - Drifters - Atlantic 2182 #9
- 3-63 Amy - Paul Peterson - Colpix 676 #65
- 5-63 Don't Make My Baby Blue - Frankie Laine - Columbia 42767 #51 (also: Move, Shazam, Shadows, Epic 9848)
- 4-63 Heart - Kenny Chandler - Laune 3158 #64, Wayne Newton, Cap. 4920, #82
- 8-63 Only in America - Jay & Americans - UA 626 #25
- 9-63 I'll Take You Home - Drifters - Atlantic 2201 #25
- 9-63 Cindy's Gonna Cry - Johnny Crawford - Del-Fi 4221 #72
- 11-63 Chico's Girl - Susan Barrett - Philips 40147 (also: Girls - Cap. 5675, 8-66)
- 7-63 The House of the Boy I Love - Lois Martin - Del-Fi
- 7-63 Susie Forgive Me - Kenny Karan - Columbia 42264
- 7-63 Love Her/The Girl Sang the Blues - EveryBros - WB 5389; Love Her also Walker Bros, Smash 1976; Teddy Neely 5, Cap 105781
- 6-64 I'd Be So Good For You/I'm Gonna Know He's Mine - Joanie Sommers - WB 5437 (written Mann-Weil, produced by Mann)
- 7-64 I Want You to Be My Baby - Eydie Gorme - Columbia 43082 #43
- 10-64 I'm Gonna Be Strong - Gene Pitney - Musicor 1045 #9; Frankie Laine - Columbia 42884, also Robert John, A&M 1341, Rm Rose, Col. 44012
- 10-64 Walkin' in the Rain - Ronettes - Philles 123 #23; Jay & Americans - UA 50605
- 11-64 I Don't Wanna Love Ya - Cliff Richard - Epic 9737 11-69, #19
- 11-64 Saturday Night at the Movies - Drifters - Atlantic 2260 #18
- 12-64 You've Lost That Lovin' Feeling - Righteous Bros - Philles 124 #1, Dionne Warwick - Scepter 12262, 9-69 #16 (also: Gladys Knight & Pips, Billy Preston, Telly Savalas, Floyd Cramer, Elvis Presley, Tom Jones, Isaac Hayes, Roberta Flack & Donny Hathaway, Cilla Black)
- 2-65 Born to Be Together - Ronettes - Philles 126 #62
- 7-64 Don't Cry Donna - Tommy Roe - ABC, Kenny Chandler - Laurie
- 7-64 Oo Wee Baby - Carousels - Viv 001, Symbols - MGM 13463 (turn to page 41)

**A**s most *Bomp* readers must already be aware, a group called the Dudes is currently the rave of Montreal and a unanimous critics' choice to bring rock & roll back to America in a big way. While the full story of how the Dudes came together can be found in the Sept. edition of *PRM* (if not available in your area, send 50 cents to 6922 Hollywood Blvd., LA 90028), we felt this would be a good occasion to present the first complete recording history of all the groups in the Dudes' evolutionary ladder.

The founder and guiding talent of the Dudes is Bob Segarini, who is also one of the most well-versed pop scholars I've ever met. He was one of those kids who started growing their hair in 1964 after hearing the Beatles, and dreaming of being a pop idol. In Stockton, California (about 100 miles east of San Francisco) Segarini was king of the local Mods. He always had the latest clothes, the longest hair, and the newest English records. His first band was called simply, *Us*.

The other members of *Us* were Rubin Bettencourt, Jack Ellis, Varsh Hommel and Frank Davis. Basically an R&B band, they played the Peppermint Tree in San Francisco and the resort towns of Clear Lake as well as the central valley area of which Stockton was a part. Demos were recorded for Autumn Records, but nothing was issued. Eventually *Us* broke up; Davis moved to San Diego and formed the Travel Agency, who had an album (*Viva 8017*) and good psychedelic 45s on various labels.

Segarini's next group was the Ratz, which also included Gary Grubb (later Gary Duncan of Quicksilver). Grubb moved on to the Brogues, a Merced group who made several fine records (see *WPTB* #12). Also in the Brogues was Bill Whittington, who left to join Segarini in a new group called the Family Tree, along with Newman Davis and Mike Olson (now Lee Michaels). Davis and Olson were soon replaced by Mike Dura and Vann Satter (from the Chosen few).

This band performed widely throughout Stockton, Modesto, Merced, and Lake Tahoe, doing mostly Beatles and Stones with a British orientation that set them apart from most of the Kingsmen-inspired groups of the era. In early 1966, they began appearing at the Fillmore Auditorium, and were regulars throughout that summer, becoming one of the most popular first generation 'San Francisco' groups.

Around this time, while playing Tahoe, they met a local promoter-bandleader named Jim Burgette, who produced the first Family Tree single (Mira 228). At the time, they picked up bass player Bill 'Kootch' Trochim, who became an integral part of the group. The Mira record was a minor hit in Northern California, and led to a contract with RCA, based on a group of demos recorded subsequently at Gold Star in LA, with Doc Siegel producing. An initial Family Tree album, consisting mainly of songs on these demos, was never finished. Instead, they recorded *Miss Butters*, an ahead-of-its-time 'concept album' (it even had an 'under tune'!).

When that fell apart, Segarini drifted to LA and started Roxy, an excellent proto-pop-glitter band also featuring Randy Bishop, with whom Segarini formed a solid songwriting team. Roxy didn't last long either, so Segarini and Bishop moved to Eureka, far up in Northern California, and started the Wackers, bringing back Kootch and adding drummer Ernie Earnshaw and guitarist Mike Stull.

The Wackers story has been told in detail elsewhere (best of all in *Shakin' Street* #17); suffice it to say they were one of the great hopes of the early '70s pop revival, and one of the greatest live rock & roll bands I've ever seen. They were especially popular in the Midwest, and in Canada where they toured and also recorded parts of their second album and all of their third. Montreal, I remember Segarini telling me at the time, was the most exciting rock & roll city he'd ever seen. Not surprisingly, by 1973 the Wackers had moved there permanently.

A fourth album, *Wack and Roll*, was cut in Montreal, capturing all the raw excitement of the Wackers at their best. When their record company refused to issue it, the Wackers sort of dissolved (following a last 45 on Canadian Polydor, and a few odd tracks such as "Captain Nemo" and "Tonight" (now available on Bomp Records) which captured the late Wackers at their most outrageous).

Randy Bishop left to become a popular pop ballad singer, with a couple of large Canadian hits (lately he's begun writing and singing with Segarini again, a hopeful sign...). Earnshaw returned to California while Stull and two subsequent guitarists had long since gone their way. It was at that point that Segarini set out to form the once and perfect rock & roll band which took shape as the Dudes.

With Segarini and Kootch were Wayne Cullen, the last Wackers drummer, Brian Greenaway from a Canadian jazz-rock group called Mashmakhan, and the two brothers David and Richie Henman, who'd been behind the greatness of April Wine in their early days and had made one promising single on their own as Silver before being asked to join the Dudes. Their work with April Wine, particularly the *Electric Jewels* album, is highly recommended.

# THE DUDES FAMILY TREE



**US**  
8-65 How Can I Tell Her/Just Me (demo for Autumn Records)

## FAMILY TREE

Gold Star demos: Good Day/May I Ride With You/Observations/He Doesn't Come Around Much Anymore/Up in the Air/She Reads Magazines/Beggar

7-66	Prince of Dreams/Live Your Own Life*	Mira 228
6-67	Keepin' a Secret/Do You Have the Time*	RCA 9184
7-68	Miss Butters/Slippin' Thru My Fingers	RCA 9565
11-68	She Had to Fly/He Spins Around*	RCA 9671

Miss Butters RCA 3065

## ROXY

Demos: I'll Get By/Good News/Same Thing Now/Same Old Song/Blues Thingy/Anymore/Rock and Roll Circus/Song For a Clown/Sebastian Candles/Bird/I Got My Friends/Samantha Goodbye, Jessica Hi/ Somebody Told You/Worry/Then Say Goodbye/Don't Know Knowbody/Hello Little Girl/You Better Watch Out/She's Afraid/Black and Brown/New York City/Say Hooray/Nothing I Can Do/I'll Have to Say No/Randy's Got Another One/We Dance Alone/I Can Make It/Windy Day/Peanut Butter Mary/I Used to Love Her/In My Window/Changed My Mind/I Wanna Tie You Down/Rockin' Rollin' Reekin' Feelin'

1-70	Love Love Love/New York City	
2-70	Rock and Roll Circus/Somebody Told You	
10-70	(We Gotta) Stop the War*/no flip	Elektra PEACE-1
1-71	Listen to the Music*/Tickets*	
	Roxy Elektra EKS 74053	

Unreleased masters: Slow Down (with Rita Coolidge)/Think/Dr. Robert/Baton Rouge/Rockin' Rollin' Reekin' Feelin'

8-71	I Don't Want My Love Refused/I Like	Elektra 45743
11-71	Body Go Round/White House	Elektra 45758
1-72	Oh My Love/Do You Know the Reason	Elektra 45772
11-72	Day and Night/Last Dance	Elektra 45816
2-73	Hey Lawdy Lawdy/I'm in Love*	
7-74	All I Want to Do is Love You*/I Gotta Feeling*	

Wackering Heights - Elektra EKS 74088  
Hot Wacks - Elektra EKS 75025  
Shredder - Elektra EKS 76046

## unreleased

The Montreal Sessions (original demo for Wack and Roll): Rock and Roll Circus/Ride/My Hard Times/You Really Got a Hold On Me/Teenage Love/She Loves You/All This and Blue Skies Too  
5-73 Wack and Roll: I Started to Rock/In the Isles/Teenage Love/Off the Handle/It's All Over Now/Juvenile Delinquent/Rock and Roll Circus/Queenie/Demons  
Outtakes from Wack and Roll: Captain Nemo/Tonite

## DUDES

(unreleased outtakes from *We're No Angels*.)

I Just Wanna Dance/Got Me Where You Want Me/Saturday Night/I'm Afraid of the Ocean/Montreal/Dancin' Shoes/All Over You/Wimmen R Strange/Please Mr. Postman/Too Young/Queenie/Silk & Lace/Teenage Love/Meet Ye Atta School

## RANDY BISHOP

7-74	Don't You Worry/(Give it Just) One More Chance	Good Noise 1006 (C)
7-74	Special Places (We Both Know)/Where Have You Been	ABM 7 (C)

## SILVER

7-74	Serpent in the Street/Find Another Feeling	Aquarius 502 (C)
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## MASHMAKHAN

7-74	Dance a Little Step/One Night Stand	Jarvis 1418
	Mashmakhan Epic E 30235	

## APRIL WINE

April Wine - Aquarius 502 (C)  
On Record - Aquarius 503 (C)/Big Tree 2012 (A)  
Electric Jewels - Aquarius 504 (C)  
Live - Aquarius 505 (C)  
Stand Back - Aquarius 506 (C)/Big Tree 20506 (A)

\*Indicates songs not on LPs.



# SOUNDS of the SIXTIES

A CONTINUING SERIES EXAMINING REGIONAL MUSIC SCENES OF THE MID-LATE SIXTIES. IN PARTS ONE AND TWO, WE COVERED SAN FRANCISCO AND MICHIGAN. NOW IT'S TIME TO LOOK AT

## BOSSTOWN IN THE GLORY YEARS

A GENERAL SURVEY OF BOSTON ROCK

BY DAVID JOHNSON

### IT ALL STARTED WITH THE REMAINS

In the beginning, there were the Remains. This premier Boston Based group set a standard for New England that wasn't matched until the success of the J. Geils Band a half dozen years later. Bobby Hebb, composer of the pop standard "Sunny" and now a resident of Salem, Mass., recalls the Remains well from the 1966 tour when they both opened shows for the Beatles. "They were really good. I think they would have made it big if they hadn't broken up." But, as Hebb went on to say, a group's staying power is one of the vital ingredients of success, and Barry Tashian, Vern Miller and company had gone their separate ways even before the release of their first and only a bum.



•The Remains: N.D., Briggs, Vern & Barry.

The impact of the a bum, and the group's frequent live appearances prior to that, are significant forces in the development of New England rock. On the one hand was a bluesy folksy tradition which remains a dominant motif on the New England musical landscape. On the other hand is the natural desire of almost every rock band of the '60s to copycat the new energy and power-rock which was being imported from

Britain. By all recorded and written evidence, the Remains leaned heavily to the Anglo side of this picture, but it is important to note that one of the most powerful cuts on their album was the then obscure Charlie Rich's "Lonely Weekends."

Another outstanding cut, "Don't Look Back," has a marvelous voice-over-drums- & bass break that is as much gospel as anything else. So the Remains were, in what was to become a tradition in New England bands, eclectic. They took their music from many sources: country, black, English and what have you. The reverse side of this eclecticism was the debilitating trait of being simply derivative—that is, sopping up the sources, but failing to stamp any originality or character on them. This, as well as lack of musical maturity, may have been the fatal flaw in the much-heralded Bosstown Sound cooked up by MGM Records in 1968. The Remains had character. So has the J. Geils Band. Many lesser-known New England bands have also had character while some of the better-known names failed badly to develop any recognizable musical style. Other bands or individual performers simply had staying power.

### NORTH SHORE, SOUTH SHORE

Like Caesar's Gaul, the Boston-area rock scene of the early and mid Sixties was divided up into three parts: the South Shore, the city of Boston itself, and the North Shore. To get the picture geographically, Boston's South Shore is a string of suburbs extending 15-20 miles down from the city toward Cape Cod, while the North Shore stretches north of the city about the same distance. Both shores are mostly seacoast areas, with many small towns and a lot of history. Although small in territory relative to the rest of New England, these three areas were by far the biggest contributors to regional rock & roll.

Active on the South Shore at the Surf Nantasket Bar room were the Rockin' Ramrods, who released singles under that name and finally made an album under the name Puff during the Bosstown period. The Ramrods reigned supreme in mainstream rock, receiving numerous plugs from Arnie Ginsberg on Boston's WMEX and when the Rolling Stones first visited Boston in 1965 the Ramrods opened the show. At that time they were a four-man group clad in white Levis and matching jackets, with a repertoire based heavily on the young men.

While we're still speaking in geographical terms, it might be a good time to mention the Barbarians, because this group occupies a unique position, both musically and geographically, in the history of New England rock. Based as they were in Provincetown, the Barbarians' launching pad toward a brief but highly visible career was the outermost extremity of the Massachusetts peninsula called Cape Cod. And since Provincetown was the location of the state's only identifiable gay community in the mid Sixties, the Barbarians' smash hit "Are You a Boy Or Are You a Girl?" carried a lot more overtones in the minds of New Englanders than it may have elsewhere. Regrettably, the hit was heard as a direct reference to the Provincetown subculture, rather than as a punk discourse on the subject of long hair.

Regardless of the interpretation, "Are You a Boy?" remains the hit from New England during the Sixties; and if the Barbarians had been able to hold their act together for any length of time, their influence might have been substantial. As it was, local groups far enough under their spell to attempt to do the follow-up hit, "Moult," with a bent coat hanger dangling in a grotesque imitation of the Barbarians' drummer's missing limb. Such was fame for a group from the far reaches of New England's seacoast—now back to the mainland.

# Part Three: BOSTON & New England

The North Shore equivalent of the Ramrods was Teddy & the Pandas. That is, the Pandas occupied a similar popularity slot, but their approach leaned more toward punkish anarchy than matching-outfit mainstream. The group's self-penned "Sunnyside Up" a rude and arrogant song, became a sort of anthem for younger North Shore groups.

The group did finally produce an album, but as with the Remains, their best days were behind them when the album, *Basic Magnetism*, was released. "Once Upon a Time" was a moderately successful single, but the flip, "Out the Window" was more typical of where the group was at. Again, a similarity to the Remains, whose hit "Diddy Wah Diddy" was not that representative of the bulk of their work. Group namesake and lead guitarist Teddy Dewart is merely listed as guest artist on the Pandas' album, having renounced rock for college. Without Teddy, the group disintegrated fast.

As a side light to the Pandas' saga, bassist B. Corelle of Beverly Mass. has earned through a number of North Shore groups, and Pandas producer Bruce Patch did an independent album for one of them, Dr. Feelgood. Corelle told me at the time of the album's release in 1971 that he was hoping for a major company to pick up on it. This never came to pass, and B. is now with another line-up of veteran North Shore rockers.



called the Cleaner Brothers.

Recording success never came for one of the most interesting of the North Shore and regional rock groups, called variously Presence, Genesis and the Underground Garage. Signed to Atco in 1968, the group cut several potential album tracks at the Hit Factory in New York but was released from its contract after Jerry Schoenbaum, the group's angel at Atco, left the company to head up the American division of Polydor.

From the western part of Massachusetts came Bold, who made a brief debut in Boston in 1969 and later released an album which I have only glimpsed once. There was also the Ft. Mudge Memorial Dump, who recorded an album for Mercury and are best forgotten.

# BOSSTOWN

This capsule survey of the suburbs clears the path for a consideration of Boston. Most infamously, Boston rock came to equal Bosstown. Ah, Bosstown.... Down the proverbial tube went the talents of such units as the Beacon Street Union, Ultimate Spinach, Ill Wind Orpheus, Ph Jph (not to be confused with Puff), and, on the periphery, Eden's Children and Listening. Connie Devanney, who sang beautifully for Ill Wind, recalled the era well when she told me about a new, more stylish group she is in "We're all a bunch of dropouts, really, from bands that we hated. You know, Bosstown bands. Ill Wind, Ultimate Spinach. There were so many of us. We were almost interchangeable back then. They weren't interchangeable, really, at least for the many loyal fans who thought that Boston was becoming the new San Francisco.

The Beacon Street Union were the true punkers, with a lot of stage presence and one fine melodramatic album to their credit. The follow-up album, *A Clown Died in Marvin Gardens*, features the group's frenetic stage showpiece version of "Baby Please Don't Go." Out of this union of Boston University and Boston College students came bassist Wayne Ulaky, who later played (along with 3 other BSU members) with a one-album group called Eagle, and singer John Lincoln Wright, who is currently fronting New England's hottest country and western band, the Sourmash Boys.

The BSJ were the best of the worst, so to speak. The New England bands of the Bosstown era simply didn't have the talent to compete successfully on the national market, and MGM lost a lot of money before realizing this. One excellent single was produced in this era ("I Can't Find the Time to Tell You" by Orpheus) and all the groups were capable of some exciting live sets. But it was the groups who avoided the Bosstown hype, for one reason or another, who eventually went on to the big time.

The best example is the Ha-Jic nations. Maybe they simply weren't good enough back then (my esteemed friend Prof. Gerald Priesing tells me they were terrible in an early stage appearance in Boston), but charter members Peter Wolf and Stephen Bladd survived to form the nucleus of the J. Geils Band.

The Orphans, now known simply as Orphan, were ably managed by Peter Casperson, who used to run the group all over New England in order to keep them working. There should be a few Orphans singles kicking around, as they were regional hits in Maine and Rhode Island. Casperson now manages a classy musical stable, Castle Music, which includes Jonathan Edwards (who was lured to Boston from Ohio by rumors of Bosstown gold) and Martin Mull.

Lost in the shuffle somewhere was a group known as exactly that: The Lost. They had a reunion at the Boston Tea Party concert room in the late '80s, along with the Remains. They also had a legendary single, "Blue Velvet Gown." In their prime, they had certainly been among the best, as evidenced by this quote from

budding Bosstown impresario Ray Paret in January 1969:

"I came to Boston as a freshman at MIT. Ray told *Vibrations* magazine. I was almost immediately involved in the music scene that was happening. The Remains and the Lost. I saw the Lost, one of the best groups around, go through winners. Boston can destroy anything it creates." These words, spoken about an earlier Boston scene, proved all too prophetic in the cases of several Bosstown groups which Paret later managed.

## CAMBRIDGE

Cambridge, across the Charles River from Boston, was always something of a separate scene, due to the influence of Harvard University and the Harvard Square mystique, which seemed to attract a lot of musicians (mostly folk) and some of the earliest of that questionable breed known as rock critics (the original *Crawdaddy!*, the first modern rock magazine, was born there). Strangely, the very inner sanctum of folk music, the Club 47, became a once-a-week home during the mid-60s for one of the area's only true punk rock bands, the Trolls.



The Trolls' lead singer Tom Flanders graduated to the early Blues Project, and when he returned to Cambridge in late 1966 with the Al Kooper-Danny Kaib aggregation, he demonstrated a remarkable ability to do full Jagger-like splits on the Club 47's tiny stage. The Blues Project wasn't very well known at the time, so when Tom asked the audience if anyone remembered the Trolls, it was amazing that at least three out of the fifteen people there applauded in recognition. As a nod toward rock, the Blues Project then launched into the Searchers' hit, "Ain't That Just Like Me?" These Trolls, by the way, are not to be confused with the Chicago group on USA and ABC.

Little more in a rock vein was heard from the Cambridge side of the river until 1967, when two moderately successful groups broke up to form a third, which eventually made it onto record. The parent groups were Grass Menagerie and Streetchord. Menagerie had been active in Boston, while Streetchord was turning Harvard dances into mini-concerts as increasing numbers of the audience just stood and watched the musicians. The merger of the two groups was called

Listening, with guitarist Peter Mack, who now plays a tasty lead for the James Montgomery Band, and organist Michael Tschudin, who had started his career by writing the music for a Harvard Hasty Pudding Club show.

This unusual combination of talents and ages (Malick was only 16 at the time) enjoyed one of its finest moments when Cream was delayed for several hours before appearing at Brandeis University in Waltham, Mass. Listening was called in at the last moment, Mack recalls, and the group managed to keep a packed and at times relatively tranquil until the main event finally arrived at 2am.

Another Peter, Peter Ivers, had been the original front man for Streetchord, playing a virtuoso harp, and he occasionally sat in with Listening. Ivers has since released two albums under his own name.

A final Harvard-based group from the same era was Bead Game, who used to borrow Listening's equipment to practice in a run-down building in East Cambridge. Never making it onto record, but appearing on national TV because of their show business connections, were the members of Central Park Zoo, which included Peter Gabel (son of the actor Martin Gabel), and Jonathan Cerf (son of Random House's former main man, Bennett Cerf).

## COUNTRY ROOTS

While these city folk were busy exchanging personnel and equipment, Peter Rowan from westerly Wayland, Mass., was serving a country apprenticeship with a uegrass giant Bill Monroe in Nashville. Rowan soon brought his talents to bear on the Boston scene with Earth Opera and later Seatrain, and two younger brothers, Chris and Loren, signed with Columbia and were the subject of much press not so long ago. Back in Bosstown times, Loren had been part of a two-man group named after the family dog, Boswell. Peter Rowan reflected the country roots which frequently surfaced in New England and now represent almost the dominant strain. "I've always loved country music," Peter told me during the Seatrain years. "I heard it when I was a kid." Eric Liljequist of the Orphans (now Orphan, as noted) was another Bostonian who says he felt the country influence while quite young.

A genuine country boy was the late Gram Parsons from Florida, who spent a semester at Harvard in 1965 before dropping out to join a succession of bands, notably the Byrds and Flying Burrito Brothers. In one of those bizarre musical connections which sometimes make keeping track of group scenes akin to tracing the genealogy of a family with multiple marriages, Barry Tashian of Remains fame returned to Boston in the spring of 1969 with a band called Flying Burrito Brothers East. Barry said he had permission to use the name because he had been jamming with the original Burritos on the West Coast. Any doubts about Barry's claim were put to rest with the release of Gram Parsons' first solo album, which featured Barry as a sideman. Perhaps it was Tashian who persuaded Gram to do the J. Geils Band's "Cry One More Time For You", a song totally out of character with the rest of that fine album.



# BARBARIANS INVADE NEW YORK

by Travis S. Topp

Don't get me wrong, it was only the Barbarians group and they didn't really invade, they just were appearing around to please us. Long time and one.

**BLABBERG**  
And the Barbarians really absolutely FORCE all the people to get up and dance all night. But they don't like New York. They think it's for babies. Back in the South and the West Coast, musically, and they especially don't like playing club dates. During a break one Barbarian said to me, "See that guy? He is a millionaire, right?"

"Wrong. He is a money-buyer on Seventh Avenue and he's not up to his ears. But he still wasn't convinced. The Barbarians are from Massachusetts, and through their records, "What the New Breed Say," "Are You A Boy or a Girl?" and the fact that their album is among the top ten in New York, mean they have to come to New York occasionally. They're really much happier in Boston and on the Cape.



GRAND JOSEPH CAUSI

At first glance you'd think the Barbarians are the most low-morale group ever, particularly Mervin, who has longer-than-shoulder-length hair. But they're not in fact. They themselves say, "We love New York. We love New York people, especially New York people who wear John Lennon hats and Benjamin Franklin head phones. We have 14-year-old girls from the Bronx who go to the mad shops and say, 'What are we and that's English to walk around the Village is today?' And at eleven they have to take off their John Lennon hats and go home."

They have James Brown, Mitch Ryder, Cops, Carl The Booties and Stones. The Spoofers, The M.F.Q., The Ramones, Room Service, and four single records ("Good") Walter's Rising appeared in Boston, where they got their dollars. America ("We really like it except for New York. We're not educated from American life, this is not part of American life").

Besides Mervin, who is 21, the Barbarians consist of Geoff Morris 22, Jerry 22, and Bruce Benson 19. "We started the band two summers ago, in Provincetown," they tell me, "and two months after the band

had come into existence we went on the East Coast. We've played clubs all over the country and in Canada. We can't stand it though, we can't go back."

If they weren't "The Barbarians?" Geoff: "I'd be in college."

Jerry: "I'd be stuffing chairs."

Mervin: "I'd be playing drums tomorrow."

"It was so simple, we just kind of fell into it. But there's nothing else we do rather than doing. We kind of swim work."

Habitat: Skin diving, Motorcycles, "Winnies."

Goals for the future: To escape from working, be rich enough to travel without any language.

Places they'd like to consider home: "Boston." And, one says, "an island by myself in the Pacific."

Yeah, everybody choruses, "Islands in the Pacific for singles."

Marriage: "That scares us." "Who's scared, we're scared, that's all."



JEFF MACKAY MORRIS



BRUCE BENSON

Embarrassing experience: "Well, a lot of times we just play ball a song or so, and the whole audience is on stage. That happened in Buffalo. All the kids got excited. We said, 'You better hold those kids back. The cops said, 'Honey, that wasn't happen here. That was they started singing: we left. We had to climb over the stage to get away!'"

"The first time that happened we just stood there and let 'em get us, after that we never did it anymore. The police want us now."

"One time in Provincetown a girl in the crowd had a pair of scissors."

What do you think of girls who choose you that way? "If they don't we're in trouble. If it weren't for them we wouldn't be anywhere. As long as you can find out how to get away if you need to, if there's a couple hundred, and they're coming right at you, it's terrifying."

Any parting words? "Buy Barbarian records."

"And thank them all for being interested in us."

"They don't even have to buy our records, they can just send us money." □



MOUNTY MOLTEN



The return of Barry Tashian to Boston brings us more or less full circle in this quick trip through the last half decade. Tex Loman, a veteran equipment man at the Ark/Boston Tea Party club, had looked forward to Tashian's reappearance with an emphatic: "He's the most exciting rock performer ever to come out of Boston." But time, age, and perhaps a touch of West Coast lassitude had gotten to Barry. Still a precision guitar picker though looking bald and relatively middle-aged in the Boston club crowd, he failed to display any of that emotionally charged guitar thrust or vocal power that was so evident on the Remains' one and only album. The Remains were better off a legend.

#### THE FINAL ANALYSIS

The reality, for Boston and New England in general, was that the region hadn't produced a single nationally successful group during one of the most fertile periods in American music. The Remains came closest to the pinnacle, but couldn't hold it together. Orpheus had the potential, with years of folk experience, but couldn't break nationally even with a superior single. The Beacon Street Union had all the moves and flesh, but lacked a strong lead voice and were also reportedly hampered by their production contract with Wes Farrell.



A group like the Colwell Winfield Blues Band had such a wealth of instrumental talent that, in retrospect, it's hard to believe they couldn't even make a regional—let alone national—with their album. Reedman Collin Tilton and Jack Schroer later helped Van Morrison create his early Warner Brothers classics, while Chuck Purro is singing, writing and drumming for the James Montgomery Band. Ill Wind kept going for years as local favorites. Quill looked for a time like an intense art-rock group on the way up. Ultimate Spinach even had a hit with a remake of "Just Like Romeo and Juliet." But that was it.

All these groups were scenes in a musical movie which never came to a logical ending, at least by the end of the decade. To find true national success, one has to look to the emergence of the J. Geils Band in late 1970, followed by Jonathan Edwards' smash hit "Sunshine." Ironically, in light of the Bosstown hype, New England is now bursting with talent, and there's a pattern here that might help explain much of what happened.

With the exception of the Remains and possibly the Beacon Street Union, the New England bands simply weren't defiant enough to meet the standards of the middle and late Sixties. The region had a tradition of...well...tradition...and that is why the bands and performers who have been able to succeed are firmly based in either blues or folk. When it comes right down to it, Tom Rush has been the region's single most consistent star through all the years we've talked about. Others, like Jon Edwards, never could make it until they reverted from rock to rock folkie (although Jon's original group, Sugar Creek, did manage to get an album out), and J. Geils and James Montgomery are deeply seated in the traditions of bar band blues and soul.

Too often, New England was imitative and derivative—a region with a great ear but a lack of conviction, except when solidly based on the bedrock of tradition. It's interesting to note that New England has generally been more successful in the production of critics than performers in the rock field, and maybe that's the key to the whole thing. Academic New England was just too damn educated to be punk.

# THE NEW ENGLAND SCENE

By JOEL BERNSTEIN

There's more to Boston's rock past than the Barbarians, the Remains, and a crock of hype. Plenty of good and/or popular groups were around in the mid-60's, and while a lot of them made it onto vinyl I'd be surprised if the percentage isn't much lower than in a lot of other cities. Or maybe it's just that Boston groups couldn't get their records played on the radio, in researching this article I was amazed to find how few local records actually got any meaningful airplay here, especially in comparison to their counterparts in Cleveland and Chicago. In the latter cities it seemed there were always at least a half dozen local records getting played in a given week, while in Boston it was rare to have two at a time. Now I like Bucky & the Visions as much as anyone, but I don't think their records were really any better than the Rockin' Ramrods, not to mention the Remains or the Lost. Needless to say, if a group couldn't get a hit in its own hometown, its chances of national fame were sharply reduced.

#### RADIO

Boston radio in the '60s consisted of three major forces—WMEX, WBZ, and Arnie Ginsberg. Ginsberg was WMEX's top DJ, but he was actually a power of his own. He wasn't bound by the same restrictions as his fellow jocks—he had virtually unlimited freedom to play, or not play, whatever he chose. Many a hit was broken nationally on his show. However he was not, as some people think, completely all-powerful. He played a lot of new records as they came out, but most were dropped after a few days, and a lot of these eventually became hits elsewhere and returned to Boston radio to soar into the Top Ten. The point of all this is that even though Ginsberg did play most of the local releases as they came out, his support was too brief to have much effect unless there was other local play to back it up. There was no likelihood of a local record returning to Boston radio via the national breakout route. For all intents and purposes, it never had a chance.



Weekending April 16, 1966		LAST WEEK
1	SLOOPY JONES Ranch Boys	16 BANG BANG Ch
2	SOUL & SENSATION Righteous Brothers	17 DEDY WAX DEDY Avalon
3	GOOD LOVIN' Tommy Stinson	18 I CALL YOUR NAME (Album) - Mavis & Papa
4	LEAVING ON THE LAMP POST - Harlan's Hermit	19 THE FREEDOM LOVE THEME - Brass Ring
5	SHEET AGENT MAN Johnny Rivers	20 A SIGN OF OUR TIMES Panda Clinic
6	TIME WON'T LET ME Outcasts	21 DAYDREAM Linda Spenkel
7	EDGES Paul Simon & Barbara	22 TIPPT TUDING Markus Tiv
8	THE SON DON'T COME SHINE - Visher Brothers	23 THE SON DON'T COME SHINE - Visher Brothers
9	SNAPSHOT IN THE RAIN Lee Charles	24 GLORIA Shirley & Sons
10	BEAUTIFUL DAY WOMEN Fitz & Jaz - Bob Dylan	25 WHEN YOU TAKE MORE THAN YOU GIVE - T. Connelley
11	THE RAINS CAME Sir Douglas Oakes	26 TRY TOO HARD Dave Clark Five
12	WOMAN Peter & Gordon	27 EIGHT MILES HIGH Byrds
13	VOICE UPON A TIME Tubby & Poodles	28 A CROOKY KIND OF LOVE - Mindbenders
14	MARBLE BRAKE & IRON BEGGS - David	29 COME ON LET'S GO McCurry
15	MONDAY MONDAY Mama's & Papa's	30 CAROLINE NO McCurry

Meanwhile, neither WBZ nor the rest of WMEX paid any attention at all to most new local releases. Any TV actor who made a record, no matter how unsuccessful nationally, was assured of a hit in Boston (remember those smashes by Jerry Mathers and Vince Edwards?). Ginsberg was busy making novelties into national chartbusters ("Does Your Chewing Gum Lose Its Flavor?", "My Boomerang Won't Come Back"). Perhaps what it all means is that Boston's musical inferiority complex, though by many to be a result of the Bosstown fiasco, actually existed all the time.

#### THE ROCKIN' RAMRODS

Who were these groups whose records were ignored? Well, how about the Rockin' Ramrods. They led the pack with eight (plus one that actually became a hit), and in fact their longevity gives them the distinction of having the largest record legacy of any pre-Bosstown local group, an item which must come as a surprise to almost everyone. And if you count their subsequent efforts under the name Puff, there's no contest. No one would claim that they (or their records,

were the best the area had to offer. In fact, they were a highly derivative outfit who played to an audience that was hardly punk at all. Their major gag through the years was as regulars at Arnie Ginsberg's Saturday hops at The Surf at Nantasket Beach south of Boston (this is also where Freddie Cannon rose to stardom, and you may soon realize this is no mere coincidence). While their later records show considerably more imagination than the early efforts, it's their longevity and the many twists it entails, that makes them so interesting.

Although the Ramrods are generally thought of as a South Shore group (because of their Surf gigs, and because their later releases were on a label from the same area) they actually hail from Newton, a well-to-do suburb adjacent to Boston on the West. But Linnane was the original leader, but it was two other members—Vin Campisi and his younger brother Ronn—who gave the group its place in history (The Rockin' prefix presumably resulted from the existence of another Ramrods who recorded for Amy in the early '60s. According to Ronn, the group always hated it and was glad to be able to drop it on their last two records.) The group was wailing away as a typical high school band when a momentous event occurred—they were seen by Freddy Cannon's mother. She soon brought her famous son around, and he was impressed enough to finance a record.

"Jungle Call" is lost to posterity, but it is known that both sides were instrumentals (the accepted norm



\*The Rockin' Ramrods Ron, Vin, Lenny, Bob.

for pre-Beatles local rock records, and it's not hard to imagine what it sounds like (one can even surmise that it began with a Tarzan yell or something similar). This was the beginning and end of the Explosive label, but Freddy, with a different partner, tried again on the equally short lived Bon Bon label "She Led" is a crude record which rocks nicely, but the raw vocals have not yet been turned into an asset, as they will be later. They were soon passed on to Cannon's producer Frank Slay for whom they made several records. In between, they put out one on their own—a pair of Lennon/McCartney tunes which capture the energy (if not the talent) of the early Beatles. This is also the only local-group record known to have come with a picture sleeve.

The Slay period marked the group's national phase. Not only were their records on labels with more than local distribution, but they were also on tour with the Rolling Stones and in a schlock movie (*East is East*) which also featured Peter & Gordon and the Applejacks (This movie is reportedly one of the all-time turkeys, but its local promotion was impressive. When it opened in downtown Boston, the Ramrods appeared live the first three days, with a different headliner each day.) This was also the group's Kingsmen phase; "Fumanchu" and "Play It" were especially in that vein. "Fumanchu" was almost a national hit, getting heavy play in several major cities, but surprisingly it too was ignored in Boston. This is especially ironic in that around the same time the Kingsmen themselves enjoyed major hits in Boston with two records that bombed nationally. The group's association with Slay ended with a total of seven records (one an uncredited back up stint on the movie's title song) and nothing close to a local hit.

Amazingly, the group persevered. Linnane was gone by this time, and Ronn Campisi's increasing interest in writing and producing made him the group's leader. After tapes produced by Strangelove Jerry Goldstein failed to find an interested label, Campisi's new talents had a chance to reach full bloom. Reactiv

ating their Plymouth label, the group turned to a whole new sound. From Kingsmen raw to flower-power light, the group was actually in on the beginning of a trend for the first time. With its light bounciness, lifting harmonies, and its title, "Bright Lit, Blue Skies," released in June of '66, was a perfect summer record. And rewarded they were - #16 on WMEX, #17 on WBZ and similar success in Providence - despite poor distribution and anti-local prejudice. (#16 may not seem like much to folks in other cities, but in Boston only the Barbarians and Teddy & the Pandas ever did better. Oh yeah, and Tony Conigliaro. See what I mean?) "Flowers in My Mind" did less well, and it's certainly too gimmicky for my extremely simple tastes.

By now it was Bosstown time. Alan Lorber nabbed the group, changed their name to Puff, and out finally came their album. It was as successful as the other Bosstown albums. (Ron Campbell had left the group before this record, but did write all the songs.) And so at last ended the career of the Rockin' Ramrods gone and quickly forgotten.



THE LOST

Durability is certainly not what makes the Lost interesting. They came and went faster than any other popular local group. But their brief career was sheer brilliance, and if the Remains were Boston's greatest tragedy, the Lost was not far behind. They were the true punks of the local scene, and their sloppy, druggy image was not conducive to success in 1965. At first, however, it seemed they would make it big despite the image. Formed in 1964 at Goddard College in Vermont by Willie Alexander and Ted Myers, the group gigged in the north country for several months before moving to Boston in December. In a relatively short time, they were signed to Capitol, and seemed to be on their way. But it wasn't to be.

The rock scene in Boston was just developing at this time, and venues were still very limited. Many of the teen clubs were non-alcoholic, and some required coats and ties on weekends. Obviously a scruffy, dirty, stoned outfit like the Lost was not as well received as the ordinary group. Only their superb performances enabled them to get work at all. As the group became forced to take more and more gigs in Western Mass. and upstate New York, the first traces of self-destructive bitterness set in. But in '65 they were still playing primarily the limited Boston scene, and they fell in with Remains leader Barry Tashian, whose group played the same circuit. A Tashian-produced demo was made and was a major factor in the group's being brought to the attention of Capitol. (According to Willie Alexander, this demo was perhaps the best recording the Lost ever made. This is particularly interesting in that a Tashian-produced demo of the Remains is generally regarded by the few who have heard it as the best ever by that group.)

The first Lost single was "Maybe More Than You," and it burst onto the scene in the Fall of 1965 with a torrent of radio play. However, by the time it staggered to #30 on WBZ several weeks later it had already died, a shame indeed, because this rocker was one of the very finest Boston singles - sort of Bob Dylan punk as sung with perfect nasality by Alexander (Myers normally sang lead). It did somewhat better in the western part of the state and in upper New York, and the group began spending as much time in Albany or Buffalo as in Boston. When they toured the Northeast with the Beach Boys in 1966 they were mobbed in Worcester. In most places it took them a while to win over the surf crowd (bear in mind the tremendous difference in the images of the two groups) but they were always successful. But disintegration was already in motion, as the group distrusted their agent, their manager, and eventually each other.

Their next release was "Violet Gown," but Capitol yanked it off the market almost immediately and brought in Jerry ("Here Comes Summer") Keller to

produce a new version. This makes "Mean Motorcycle," the flip of version one, the rarest Lost record (it's also the weakest). The group, already on the verge of breaking up, became thoroughly chagrined as Keller insisted on playing tambourines himself and generally dominating the session completely. There isn't all that much difference between the two versions - either is a lovely ballad which makes a great disc but is not at all representative of the group. The flip of version two, a semi-instrumental called "No Reason Why" is much more indicative of their rawness. Plenty of other stuff was recorded for Capitol, more than enough for an album. According to Alexander, the unreleased material includes some real killers (one of these tunes, "Everybody Knows" was re-recorded by Willie's later group Bagatelle).

In 1967, the Lost was no more. Ironically, the breakup came at a time when their 1966 image was just becoming fashionable. Like so many who are ahead of their time, this group had suffered for it. All the members were still to be heard from, however. Lee Mason had left the Lost several months before the end to form what became a popular soul-rock group, Bagatelle. Ted Myers joined Ultimate Spinach in time for their last album, then on to the short-lived Chameleon Church (which lasted long enough to churn out an album). He then moved to the West Coast and became a songwriter (landing the B-side of a Three Dog Night single). Kyle Garrahan was with Chameleon Church and then pursued a solo career, managing to get one single released, and was last heard from on the legitimate stage in France.

Willie and Walter Powers moved to Grass Menagerie, which also included Doug Yule. When that group broke up, Walter went to Listening and Willie (after a cameo appearance on that album as Willie Loco) joined Bagatelle. When Lou Reed exited the Velvet Underground, first Powers, then Alexander were summoned by Yule to join him and Maureen Tucker in that group's final days. Bringing things up to date, Willie Alexander has just released a new record on the local Garage label. "Kerouac" and "Mass. Ave." are two of the best cuts I've heard on a new 45 in a long time. It won't be a hit (radio stations are giving it the same reaction they gave "Maybe More Than You" in 1965 - "too raw") so don't tarry if you want a copy. Send \$1.25 to Garage Records, Box 308, Newtonville, Mass. 02160.

#### BANDS IN BOSTON

So much for the legends. Now it's time to make some (and maybe break a few as well). There were plenty of other bands around town with substantial followings, but as our Lost story indicated, truly crude bands had a tough time finding gigs in Boston. Hence the bands that became popular enough to record tended to be more like the Ramrods than the Lost. There were punk bands galore, virtually every city or town had its high school band. However, any with aspirations were forced into the mainstream. If a cruder band wanted a disc, they had to do it themselves, and not everyone can afford that. Hence, the relative blandness of Boston's recorded legacy. (If you want to read about really obscure groups, find old issues of New England Teen Scene; one in particular covers almost every group in the area, with the Lost a conspicuous absence. Ed. Note: Bomp will pay top price for any and all issues of this magazine!)



The Ones.

The improper Bostonians had four records, a couple of them moderately successful, in 1966-67. Pretty much a mainstream group, their records never impressed me much. They seemed to be caught somewhere between punk and pop, with a bit of folk rock thrown in. Perhaps the most significant comment on their place in history is that neither I nor anyone who helped me with this article could remember anything substantial about them.

Teddy & the Pandas, whose singles were dismissed rather abruptly by David Johnson, were the only group to hit the local Top Ten with two consecutive releases. "Once Upon a Time" was also the only record to be picked up by a national label after breaking in Boston on a local label. "We Can't Go On This Way" was the group's biggest hit, but despite making it in several other cities, such as Washington and Miami, it

never achieved the national success it deserved. The tune was covered a few years later by the Unchained Mynds from Milwaukee, whose Buddha release also enjoyed regional success. The Pandas' Muscor hits weren't punk, merely excellent pop, but the flips showed their rawer side, including "Sunnyside Up," the flip of the third and last Muscor release. Before landing on Tower, they had an obscure release on the Timbr label.

The Pandoras would be an oddity even today, but in 1966 a female group that played their own instruments was a definite freak. They played regularly at the Rathskellar, the club that "made" the Remains and the Lost, and their first single "About My Baby" was fairly successful in the area. It's one for the girl-group fans, while the flip was a rather ordinary piece of folk-rock. The Pandoras were handled by Boston's biggest booking agency, and while one of the girls became its secretary, another wound up marrying the head of the agency. Only in America.

And there were lots more. The Rondels had several instrumental releases on Amy in the early '60s, including one national hit. Their vocal version of Ritchie Valens' "C'mon Let's Go" was an attempt to adjust to changing times. It was weak. The Trophies were actually from Western Mass., but their only known record was a hit in Boston, so I'll include them here. Their versions of "Walking the Dog" and Eddie Cochran's "Somethin' Else" are energetic and enjoyable, but surprisingly no followup is known to exist. The Pigrims were a popular South Shore group containing several future members of Sha Na Na. There are rumors of a disc entitled "Bad Apple" and I know of the existence of a record called "Plymouth Rock" by a group called the Pigrims, but as I heard it on a Detroit station it may not be the same group.

The Talsmen were a good punk group who managed one disc on their own label, a Rolling Stones cover backed with a Beatles-inspired original. Said to be a worthwhile disc. And let's not forget the Ones, an excellent punk group who survived into the Bosstown era and couldn't be bothered putting out a single. They released an album, with tunes like "Can't Explain", "Hang On Sloopy", and "Diddy Wah Diddy." To put it mildly, it's hard to find, and worth trying. That goes double for the Rising Storm, a group of students from Phillips Academy in Andover, Mass., whose album includes Love's "Message to Pretty", plus covers of the Remains' "Don't Look Back" and the Ramrods' "Bright Lit Blue Skies. Another oddity is the Knights, who released two albums, one in 1966 and one in '67 including covers of popular British and soul hits of the time.

There are also records without groups - no one seems to know who Monday's Mondos were, but both sides of the record are superb, especially "Crying" which is pure energy in the Kingsmen style, but without that group's R&B trappings. One of Boston's few punk classics. The Cobras record was brought to me in 1967 when I was a college radio DJ in upstate NY. It was said to be from a Boston suburb, but I can't remember which one, and no one in Boston knows about it. It's an excellent Zombies-styled disc, and deserved to be played by more than just me. But probably wasn't.

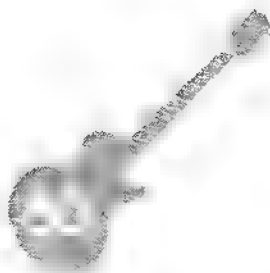
And there was George Porge & the Cry Babies, whose reputation was made in nonmusical fashion. George was booted out of school for having his hair too long (he said he needed long hair for his musical career). After hearing his records, I can only hope he got his diploma. Before ending our Boston coverage, mention must be made of one group that deserves to be remembered although they definitely never recorded. They played at bars in Boston's Combat Zone, and each member of the band had his hair dyed a different color, hence the group's name: the Rainbows.

#### RHODE ISLAND

Californians have a warped sense of geography. Greg, at least, seems to think that the whole East Coast is one big "New England Scene", while Bostonians, on the other hand, consider anything beyond Route 128 (about 10 miles) to be a foreign country. What all this means is that coverage of the rest of New England is going to be very sketchy, and we're counting on readers in these areas to write and fill in the blanks in future issues.

Providence was blessed with something that Boston has never had: an "angel" willing to send virtually any halfway decent local talent into the studio and onto vinyl. There were two, actually, but the Super label (whose releases I've never heard) was apparently more into Rascals-styled groups. (Ed. note: they had some good folk-rockers too.), while Planet had a great variety of releases. (See TRM #7, page 30, for info on Super.) The Malibus' "Leave Me Alone" is the only one known to have received significant local airplay, both sides could have been classics (in a Zombies style, the top side featuring an outrageously blatant plagiarism from "Leave Me Be") were it not for the extremely poor vocal. There are two records on Planet I regard as real gems. "Hootenanny Baby" was "discovered" for me by a rockabilly fan who couldn't believe how late the record was (1965), showing once again that punk is just





the rockability of the 60s. Despite the Buddy Holly style hiccup vocals, it's definitely punk, but moves fast enough to keep anybody happy. Then there's Planet 59 the A side, by John Broughton, is deathly slow with heavy organ, muddy vocal, and it really works, the B side uses the same formula, but it's a frantic rocker sung unintelligibly by the intriguingly named Shawkey Se au. This record is a classic from top to bottom, and certainly one you'd never have expected to hear on the radio. There are other decent releases on Planet, but minor league compared to the ones above.

It's really amazing when you think about how many Providence groups got records out as compared to Boston (which undoubtedly had many more groups in its Metro than did Providence). It goes to show that quantity and on stage popularity are less important in determining who gets to record than is financial backing. It's a problem that always has and always will continue to plague acts in a city which, like Boston, has no local entrepreneur willing to provide backing.



#### CONNECTICUT

Now we're really getting far away. Hartford and New Haven both had thriving scenes, and many of the groups recorded, but only the Wildweeds are at all known in Boston. This group from Hartford had four singles on Cadet which reign as major collectors' items, and also had a stage act that was as popular with fans of the Rascals-styled groups as it was with fans of punk and mainstream rock. In other words, they were big. Their first record, "No Good to Cry" was the group's smash. It made it to Boston and several other cities, but somehow failed to get above #88 on the national charts. The next two Wildweeds records were almost as good, but the fourth delved into a more progressive bag which I find less satisfying. They moved to Vanguard for an album, but like Teddy & the Pandas, they were a completely different group by the time they got onto a 12 inch. Al Anderson, who wrote and sang almost all their material, is now with NRBC, which plays regularly in the same areas in which the Wildweeds were big, thus keeping the legend alive.

The other big groups in Connecticut were the Shags and the North Atlantic Invasion Force, both from the Hamden-New Haven area. The Shags were the post British Invasion biggies, dressing in British style and doing lots of songs made famous by the Beatles and their countrymen. One of the group's many singles was "I Call Your Name," and one Kayden release had the group's name lettered in old-fashioned British style. Two Kayden discs are all I have by the group, interestingly, each has one punk side and one side in a rockabilly style. They don't impress me, but since they're probably late records they're probably not valid criteria for judging the group's merits. NAIF came along a bit later, they had four records beginning in 1967 with "Blue and Green Gown", an excellent, bouncy punk patter. Likewise is their third disc and reportedly biggest hit (a giant in New Haven, I'm told), "Black on White". Their second release, "Sweet Bird of Love," had a problem that seemed to be very common with local Connecticut records: the hole was printed off center.

There was also a Hartford group who recorded on three different labels under three different names. The Bejebeats and the #1 were two of their names, the third escapes me. The #1 record is the only one I'm familiar with. It's an eerie Sonny Curtis song on one

side, and a good Jay & Americans styled tune on the flip. Big local record, I believe. There were a lot of Rascals-styled groups like the Van Dykes and the Chosen Few (who had the big local version of "Hey Joe" and doesn't it say something about Boston that we never had a local hit on either this song or "Midnight Hour," maybe the only city in America that can make that claim.) to round out the Connecticut scene.

#### MYSTERIES & MISCELLANIES

The big cities obviously had the lion's share of the groups, but you may have noticed in reading so far,



most of them were somewhat, if not entirely, mainstream. And it stands to reason, after all, if you're going to compete in the big cities with lots of other groups, you've got to be fairly commercial and not too far out. To paraphrase Greg, punk rock is not the music of big cities, it's the music of the suburbs. It stands to reason that the best truly punk bands in New England existed in the areas that I haven't covered because they had no scene per se. But any bands that did exist in the small towns of Western Mass. and northern New England were probably hard-core punks. If they were good enough or ambitious enough for the big time, they'd have moved to Boston or some other metropolis. Since reputations didn't travel any further than the groups themselves, these true punks are unknown to anyone who didn't see them, unless they made a record. And if there is a record then assuming you can find it, you still don't know exactly where it came from. Presumably some of our "mystery records" such as Monday's Mondos, came from this kind of environment. Let's hope some readers can help solve these mysteries and provide info on other legendary small town punks.

Two superb punk records which appear to be from somewhere in New England are those by the Stonemen and the Royale Coachmen. Punk classics with not a clue as to origin. The Kingtones record would be in the same category except that there is a Derry in New Hampshire, so maybe that's where the record is from. There was also an excellent record by a group called the Warlocks. It got onto Decca but is definitely from somewhere in New England.

Some less mysterious miscellanies exist. The Shillings had a couple of records, including a regional hit called "Lying and Trying," and I think they were from Vermont. (There was a Boston group with that name who quickly added the hit to their repertoire and did nothing to discourage people from thinking it was theirs, although it wasn't.) The Minets record got a lot of local play in '64, and although they tried to pass themselves off as British, I'm pretty sure they weren't. The Blue Echoes were a Worcester group with an instrumental release on a Pittsburgh label, while Cory and the Knightmen were also from Western Mass. and had a nice, folksy single (and thank goodness for a local record that actually tells you where it's from, Agawam, Mass.) And don't forget the Trophies, who were mentioned in the Boston section, but were actually from Greenfield, Mass., in the Berkshires, and the only mystery here is how they got so much Boston replay with such a crude record (not being from Boston undoubtedly he ped.).

So much, for now, for New England. Hopefully, as readers send in details of more obscure local records, some of the smaller local scenes will begin to take on shape, although due to the nature of things as discussed above, the totality of New England rock will probably never be fully known.

#### ROCKIN' RAMRODS

- 2-63 Jungle Call/Indian Giver Explosive
- 2-64 She Lied/Girl Cant Help It Bon-Bon 1315
- 1-65 I Wanna Be Your Man/I'll Be On My Way Plymouth 2961/62

- 7-65 Wild About You, Cry in My Room Southern Sound 205
- 9-65 Dont Fool with Fumanchu/Tears Melt the Dtones Clardige 301
- 7-66 Play It Got My Mojo Working Clardige 317
- 6-66 Bright At Blue Skies/Mister Wind - Plymouth 2963/64
- Flowers in my Mind/Mary Mary Plymouth 2965/66
- (on last two Plymouth releases, group was The Ramrods") (as PJFF)
- Looking in my Window Rainy Day MGM 14040
- as uncredited backup to Casey Paxton.
- East is East Baby Baby Go Go Clardige 308

#### BARBARIANS

- 7-65 Hey Little Bird/You've got to Understand Joy 290
- 6-65 Are you a Boy or are you a Girl Take it or Leave it Laurie 3308
- 10-65 What the New Breed Say/Susie Q Laurie 3321
- 1-66 Moult/I'll Keep on Seeing You Laurie 3326

#### REMAINS

- 3-65 Why Do I Cry My Babe Epic 9783
- 12-65 I Cant Get Away But I Aint Got You Epic 9842
- 2-66 Diddy Wah Diddy/Once Before Epic 10001
- 8-66 Dont Look Back Me About You Epic 10060

#### TEDDY & THE PANDAS

- 2-66 Once Upon a Time, Out the Window Constine 574 & Musicor 1176; Musicor LP 2101 The Gene Pitney Show
- 7-66 We Cant Go On This Way/Smokey Fire Musicor 1190
- Searchin' for the Good Times/Sunnyside Up Musicor 1212
- The Loveight Day in the City Timber 101
- 8-66 Childhood Friends/68 Days 'Til Sept Tower 433

#### LOST

- 10-65 Maybe More than You Back Door Blues Cap. 5519
- Violet Gown/Mean Motorcycle Capitol 5708
- 8-66 Violet Gown/No Reason Why - Capitol 5725
- (Kyle Garrahan solo)
- I Shall Be Released/7 Janus 108
- (Willie Alexander solo)
- Kerouac/Mass. Ave. Garage 505

#### IMPROPER BOSTONIANS

- 9-65 How Many Tears/I Still Love You - Minuteman 207
- 1-67 Set you Free this Time/Come to me Baby Minuteman 208
- Out of my Mind/You made me a Giant Minuteman 209
- Gee I'm Gonna Miss You/Victim of Environment - Coral 62543

#### BEACON STREET UNION

- South End Incident Speed Kills MGM 13865
- Blue Suede Shoes/Four Hundred & Five MGM 13935
- Mayoia May Light your Cigarette MGM 14012
- Lord Why is it so Hard/Cant Find my Fingers RTP 10011/12
- (as Eagle)
- Kickin' it Back to You/7 Janus 113
- (as John Lincoln Wright & Sourmash Boys)
- 7-75 EP Too Much Water/Try to Win me Over/Wrong Place Wrong Time/Sweet Montana

#### ORPHEUS

- Cant Find the Time/Lesley's World MGM 13882
- Brown Arms in Houston/I Can Make the Sun Rise MGM 14022
- I've Never Seen a Love Like This/7 MGM
- I'll Fly/7

#### MISCELLANEOUS

- Prince & Paupers Dont Wake Up, No Shame to Hide Clanty 116
- Tinkers You're Just Like all the rest/Love lights Stop 106
- Tinkers You're Making me Sad My lost love - Stop 107
- Listening Hello You Life Stories Vanguard 35084
- Richie's Renegades Baby it's Me Polaris (66)
- Bugs Pretty Girl Side Polaris 0001
- Little John & Sherwoods Rag Bag Long Hair Feetwood 001
- Brent & Spectras Oh Darling, Patricia Spectras
- Steve Coit & the 45's Dynamite Take Away Big Beat 1006
- Steve Coit & the 45's Hey Girl, How Ya Gonna Act/I've Been loving You Big Beat 1001
- Steve Coit & the 45's - Just a Little Bit of Soul/So Far Away RCA 8813
- Swallow Yes I'll Say it Aches & Pains WB 7613
- Jrban Renewal - Love Eyes/People - St George Int 7 702,271
- Garden of Eden Flower Man Samantha - Verve 10541
- Bead Game Sweet Medusa Avco Embassy 4539
- Travis Pike's Tea Party The Likes of You/If Didn't Love You Girl ALma
- Wild Thing Weird Hot Nights (Suffer Baby) Don't Fool with My Girl SPQR 1003
- Wild Thing Next to Me/Old Lady Elektra 45672
- Bonnie Floyd & Org Intouchables I'm Just a Poor Boy/7 - Bright Yellow 1067
- Velvet Seed Sharon Patterson Film Fiam Man MAI 201
- Quarry Mockbird Hill We're all going to Leave this World Someday Berkshire Harmony 0001
- Buss Too Young to Understand/Woman Onyx 7008
- Monday's Mondo's - Minnie He-Ha (I'm) Crying - Columbia 1041
- George Porgie & Cry Babies Sad Kid/Hurt George Porgie 9528/152
- George Porgie & Cry Babies He's Just Like That Holdin On Jubilee 5578
- George Porgie & Cry Babies The Lake/Enter Sunshine Jubilee 5587
- George Porgie & Cry Babies Crocodile? Jubilee 5587
- Rondels C'mon Let's Go Sweetheart Nota 4001
- M nets Secret of Love/Together Rock it 200,064/055
- M nets of England Wake Up/My Love is Yours - DCP 1129
- Talmsen Little By Little/You Dont Care About Me Tally Pandoras
- About My Baby/New Day Liberty 55854
- Pandoras Games, Don't Bother - Liberty 55999
- Orphans There's No Flowers in my Garden/One Sponen Word Epic 10288
- Orphans This is the Time, Deserted Epic 10348

## RHODE ISLAND

PLANET label selected releases  
54 Ray Gee & Counts Mootenanny Baby Arabic Jazz  
57 Monkeys East Off/You Never Cared  
58 Maibus Leave Me Alone/Cry  
59 John Broughton Walk Alone Shawkey Sea au Just  
One More Time  
65 Jan Ellis Last Walk Tonight Love is a Place  
76 Essex St Journal Walk On Progression 256  
66 '66

## SUPER Label

101 Ca Raye You're My Lovin' Baby My Tears Start to Fall  
102 Ascots Monkey See Monkey Do You Can't Do That  
103 Ascots Midnight Hour/pt 2  
104 Ascots Put Your Arms Around Me Sookie-Sookie  
106 American Rebels Rebel Song Rebel Theme

Spektum I Was a Fool/Conferri Somethin Groovy 500  
Out of Order Lonely Sentry It's A Night Lauren 2930  
Cowbills All I Really Wanta Be is Me And the Next Day Too  
Joda 103

## CONNECTICUT

## WILDWEEDS

No Good to Cry Never Mind Cadet 5661 4-67  
Someday Mornin Cant You See that I'm Lonely Cadet 5672  
It Was Fun while it lasted Sorrow's Anthem Cadet 5686  
I'm Dreaming Happiness is Just an Illusion Cadet Con-  
cept 7004

## NORTH ATLANTIC INVASION FORCE

Blue and Green Gown Fire/Wind & Rain Congressional 999  
Sweet Bird of Love/Elephant in my Tambourine Majestic  
Black on White/The Orange Patch Mr G 908  
Rainmaker Elephant in My Tambourine - Mr G

## SHAGS

As Long as Have You/Tel Me Kayden 407  
Breathe in my Ear/Easy Street Kayden 408  
Hey little Girl Dont Press Your Luck 7 15-66  
Call Your Name Hide Away Laurie 3353

The nsane Can't Prove It Someone Like You Allen  
Associates 201.347, Plymouth, CT)  
The #1 The Collector Cracks in the Sidewalk Kapp 824

## MISCELLANEOUS NEW ENGLAND AND POSSIBLE BOSTON

Stonemen No More/Where did our love go Big Topper 107  
Royale Coschmen - Killer of Men Standing over There Jowar  
103  
Warlocks Temper Tantrum/ I'll Go Crazy Decca 31806 5-65  
Trophies Walkin the Dog, Somethin Else Nork 79907 6-64  
Cobras Come on Back/Summertime Feature 201.264/5  
Kingtones Twins/Have Good Faith Derry 101  
Blue Echoes Blue Belle Bounce/Tiger Talk Itzy 11  
Corv & Knightsmen Sittin in a Railway Station/Buildog  
WG 40231  
Sillings Lying and Trying, Children and Flowers 3 Rivers  
701  
SHillings Goodbye My Lady The World could Stop  
3 Rivers 8778/79  
Delays Inc I'm a Lovin' Bury's Beat Salen 002  
Pilgrims Bad Apple?  
Pilgrims Plymouth Rock?  
Tidal Waves - You Name It So I Guess - Strafford 6603  
Falcons There's a Tear I Gotta See Her Strafford 8504  
both Durham N.H.)  
Sean & Sheas Spiders H Diddle Yorkshire 004  
Dick Moorehead & Paramounds Spanish Balm Mommie &  
Daddy's Doing the Latest Dance Cloud 508  
Boston Hitesmen My Babe MTA 104  
DMZ Somewhere in Between MTA 135

## BOSTON ALBUMS

Apple Pie Motherhood Band Atlantic SD 8189  
Apple Pie Motherhood Band - Apple Pie Atlantic SD 8233  
Art of Lovin Mainstream 6113  
Bagatelle 11PM Saturday ABC 646  
Barbarians Laurie 2033  
Bead Game Welcome Avco Embassy 33008  
Beacon St. Union - Eyes of - MGM 4517  
Beacon St. Union Clown Died in Marvin Gardens-MGM 4588  
Black Pearl Atlantic SD 8220  
Black Live Prophecy 1001  
Brother Fox & Tar Baby Oracle 703, Capito  
Chameleon Church MGM 4574  
Timothy Clover Cambridge Concepts Tower 5114  
Colwell Winfield & Friends Live Bust Za-Zoo 1  
Colwell Winfield Blues Band Cold Wind Blues Verve-  
Forecast 3056  
Country Funk Polydor 4020  
Country Funk's Hot Dog Stand with Kenny Paulson Return  
Eagle - Janus 3011 From the Dead Amsterdam 12004  
Earth Opera Elektra 74016  
Earth Opera The Great American Eagle Tragedy-Elektra 74038  
Eden's Children - ABC 624  
Eden's Children Sure Looks Real ABC  
Far Cry Vanguard Apostrophe 6510  
Flat Earth Society Walecca Fleetwood 3027  
Freeborne - Free Impressions Monitor 807  
Ford Theatre Trilogy for the Masses ABC 658  
Ford Theatre Time Changes ABC 681  
Fort Mudge Memorial Dump - Mercury 61256  
Jl Wind Flashes ABC 641  
Kangaroo MGM 4686  
Listening Vanguard 6504  
Orpheus MGM 4524  
Orpheus Ascending MGM 4589  
Orpheus Joyful MGM 4599  
Orpheus Bell 6061  
Philuph Verve 5054

Puff MGM 4622  
Quill Cottonion 9017  
Remains Epic 26214  
Swallow Out of the Next WB 2606  
Sugar Creek Please Tell a Friend Metromedia 1020  
Tangerine Zoo Mainstream 6107  
Teddy & Pandas Basic Magnetism Tower 6125  
Tintare Spinach MGM 4518  
Tintare Spinach Behold and See MGM 4570  
Tintare Spinach MGM 4600  
Wild Thing Partym Elektra 74059

## LOCAL ALBUMS

The Ones Vol 1 Ashwood House 1105  
Shaggs Philosophy of the World Third World 3001  
Dr Feeigood Something to Take Up Time Number One  
Knights Across the Board MG22,854  
Knights 1967 MG 201.302 (Mr Herman MA)  
The Rising Storm - Calm Before Remnant 3571 (Andover  
Moonlighters An Evening With Century 20132  
Ma Pennys Love is Not the Same - Fersch 1110  
V A Connecticut's Greatest Hits (New Haven) Van Dyke,  
Chosen Few Majenics Leo & Duets Tony IV Pearlman  
Gray & Passengers, Fred Parnis Co-Op 101

# Dutch Rock

(continued from page 18)

Les Cruches I'm Gonna be a Father/Walkin & Strollin  
Lee Cruches Keep Off/ Try to Find CBS 2425  
Les Cruches It's Always Me Nose for Trouble CBS 2560  
Les Cruches Will you always love me Mum&Dad CBS 2766  
Clarks All the Time Spanish Fly - Tama  
Caz Sha's La/I Feel Alright - Philips JF 333.808  
Crash Last Week/One Rainy Day Philips  
C Sounds Reasons Claudette Decca AT 25.006  
Cuby & Blizzards Back Home Sweet Marie Philips 333.506  
(many other 45's & LPs)  
Daddy's Act Eight Days a Week Gonna Get You CNR 61006  
Dimitri Got a dog named Sally Strange in the Grass Polydor  
Diny John the Rainmaker Bad Merchandise Decca  
Dragonfly Celestial Dreams Desert of Almond Philips  
Eddy & Eddysons Oh Susannah Oh So Wrong Hemema  
Elements You won the score/The loves had before-Relax047  
Faiouts I'm Sick of Living I've been Waiting Funkler 25.532  
Fashions There Goes my Baby All Alone CNR 9886  
First Move My Love has Gone A Hard Days Fight Decca 285  
First Move He looks like a Swine/There is More Decca  
Frogs Ltd Man on the Cloud/Polygar Polydor S 1239  
Flash Point 6 Sweet Sally Reading - Negram  
Driftun 5 A Long Time/Hard Headed Baby RCA 47.9754  
Full House Do it Right/Sit feel the same way Barclay 60.815  
Fun of It Make me Happy/Never will a girl look better Decca  
G Bros Let me find a sun/She Dureco  
Groep 1860 Misty Night, Look Around  
Groep 1860 I Want More/I Know Philips JF 333.096  
Groep 1860 Mother No-head/Ever, Ever Green - Philips  
Group Raza - It's a Shame/From Here - Yep 1015  
Fun of It Silly Baby/Drology Yep 1011  
John Hutton & Devotions - I'm Gonna Stay I/Should be Afraid  
Hags Never Die - Funkler Havoc 118  
Hags Separated/Where to Run? - Funkler  
Hags From Now On/Hay Baby Polydor 1220  
Hags Saturday Night/You've Got It Polydor 1230  
Hags - Roly, Poly Martha/Out of Life Polydor  
Rob Hoeks R&B Group Rain, Snow, Misery/When People  
Philips JF 333.582  
Rob Hoeks R&B Group What is Soul/Down Here Philips 633  
Rob Hoeks R&B Group Don't Ask Me When I Say Baby Don't  
Go Philips JF 333.885  
Lonest Men In My Room/I've Been Wrong - Havoc SH 127  
Lonest Men - Mister Mister The Trouble Havoc SH 135  
Lonest Men It's too late to turn around New York's My  
Hu & Hiltops Cry Me a River Polydor Home-Delta  
Hu & Hiltops Cant you Hear Me/I'll Follow You Polydor  
Hu & Hiltops Touchin You/Ella May Polydor 1241  
In Crowd Stay, Summertime Relax 45054  
In Crowd I'll make it all up to you/When people talk Polydor  
In Crowd Cwong/I'll Keep you Happy Polydor 1215 1206  
Indiscrimination Wishful Think ng/Harp Blowing Bues  
Decca AT 25.008  
Incredible Upstairs Downstairs/She Died - CNR 61007  
Ivo & Furies Mountain of Love/Daddy's Classical Emotion  
Jay Jays Bald Headed Woman/So Mystfying CBS 2498  
Jay-jays Waauw A Distant Place Philips JF 333.615  
Jay-jays Are you a Woman Cause you're Mine - Philips 615  
Jay-jays Respect Cool Jerk Philips JF 333.832  
Jenny & Rascals That's a Man's Way/Baby You Know You  
Ain't Right Artone WS 25.518  
Jays - If I Could Start My Life Again/The Worker in the Night  
Fontana YF 278-131  
Jays Please send me a letter Love Love Love Fontana  
Jumping Pop-In If you Like/Silly Chap - Decca AT 10.252  
Johnny Kendall & Herads Herads Herads RCA 9854  
Johnny Kendall Selection I Realized too late/Cryin Havoc  
Johnny & Cellar Rockers Love You Yes I Do/Why Decca 106  
Key I See Your Image/Play Viva!di Yep 1010  
F J King & Smash Pucker Up Buttercup Hold What You've  
Got Relax 45036  
P une Lake Higgleddy Piggleddy/Dont you Know - Philips  
Luzzy Bones I'm Driftin/Big Boss Man Op.Bla RC186 617  
Mack All my hope is gone/Its gonna work out fine-Havoc 126  
Mack Do it another Little/Love/Honey Teeset Records  
Maskers 3's a Crowd/Living in the Past Artone 25343  
Maskers Batman Theme The Saint Artone 25376  
Maskers Come on boy,join the Army/He Cursed Him  
Artone 25430  
Maskers George on my mind/Unchain my heart Artone 497  
Maskers Shame on you Hold of me - Artone 25.546  
Maskers - Annabelle Baby Don't Do It - Artone 25.290  
Marqueses Tribute to Them, Call My Name/Last Night -  
Relax 45.033  
James Mean James Blues/What can I Do TSR

Met & Zender Now I Know Afterbirth of a Dream Fontana  
Mec-op S ngers Dies Irae Peppis Artone HE 25.469  
Midnight Packet Keep Lovin me Babe/Worried Man Bliss-  
CNR 61002  
Mods Dont Bring Me Down Baby Please Dont Go Decca  
Mood Sect Mockingbird Ballad of a Wailingman Decca 009  
Moan Powers Everywhere, Everyday is just the same - Philips  
Moan Ruby A Servant's Dream Polydor 2050 120  
Mother's Love Highway to Heaven Lady from the Ballroom  
Havoc SH 132

Mother's Love Raise the Sails Saint without Glory Havoc  
Nicky & Shouts Tears nside/Guilty Man CNR 9834  
Nicky & Shouts Think/Everytime a new surprise CNR 9887  
Names & Faces You're an old leaf Keep smiling Fontana  
N cols Lord I've Been Thinkin Cant Forget Her CNR 61001  
N cols Delighted to see you/It's easy to stay Philips  
Maskers Heatwave Death Artone  
Penny Wise Silver Girl Jacky's S.S.S mpenna JH 739  
Peter & Blizzards Sittin in my Room Muziek Expr  
Peter & Blizzards It Happens Everyday/Cold as Ice Yep 1014  
Prince John Little Indian Told Her Philips  
Phantoms I'll Go Crazy  
Phantoms LP The Phantoms Dureco 51.036  
Ro-d-ys You better take care of yourself/Wheels, Wheels,  
Wheels Philips JF 333.645  
Ro-d-ys Take Her Home/Only One Week Philips 333.830  
Ro-d-ys Just fancy/Gods of Evil Philips JF 333.855  
Ro-d-ys Anytime/Dr Sipher Philips  
St John & Crew I'm a Man/You belong to Me Whamm 009  
Sandy Coast And her name is Anyway you want me  
Relax 45.212

Sandy Coast Mik & Tranquilizers/Working my way back to  
You - Havoc 1240  
Sandy Coast LP There Name Is Marbie Arch 202  
Sandy Soul Set Mean Talk Banana Disease 1967 Relax 063  
Scandals What Will Tomorrow Bring? Are you My Man CBS  
Scorpions Hello Josephine CNR  
Scorpions Greensleeves Hey Honey CNR JH 9767  
Scorpions P Hello Josephine CNR GA 5000  
Scorpions LP Hello Josephine Polydor 623.012  
(first LP listed has 12 tracks, 4 not on Polydor LP Second  
album listed has 14 tracks, 6 not on CNR LP & is a reissue.)  
Shane Lady Bountiful Got to hold on Decca AT 10.253  
Sharons I Cant Leave Handle with Care Decca AT 10.1230  
Sharons It's a Wonder/Weekend on the wood Decca 10278  
Sharks & Me Let the good times in/Buses Tania  
Short 66 Another Man  
Short 66 Steal your heart away 4 men's sadness-Relax 212  
Short 66 Every moment/People Gotta Go Decca AT 10.266  
Short 66-Hard to get up in the morning/I/L'N double Decca  
Short 66 Going my way Come the day Decca  
Shoes Standing & Staring Ask my mother Polydor 1210  
Shoes Na Na Na Listen Polydor 1219  
Shoes Peace & Privacy/Once Again Polydor 1237  
Shoes Farewell in the Rain/What in the world is love, Polydor  
Shoes Man's Life 1249  
Shoes Don't You Cry For a Girl  
Shoes End of the Line  
Six Young Riders Let the circle be unbroken/Count Down  
Havoc SH 128

Sound Magics Whatever you do Just for you Philips 658  
Stew It's Alright/Somebody's gotta do it - Basart Park  
Static What you gonna do to my heart/I Love you Girl  
Francie Sue Selection - Are you sincere No Make Believe  
RCA 47.15014  
Sweet Nothing Just keep it up/Thinkin of you CBS 2629  
Teckels Mabel Save Our Souls Relax 45033  
Tee Set Now's the Time/Bring a Little Sunshine TSR 12512  
(many other 45's & LPs)

Test I walk through the gates/Please give me the key Philips  
Tielman Bros Nina Dont Go/Mama My Love CNR  
Tielman Bros Goodbye Maria Cant Help Falling in Love  
Negram  
Tielman Bros Hello Caterina Say you're mine Decca 276  
Tielman Bros Wandere Ohne Zei/Viel Zu Spät Decca 898  
Timebreakers Look at my baby/Now Time Has Come Decca  
AT 10.245  
Twilight Kids A wondering Man/It's Your Fault CNR  
Tykes Double crossin Time Hey Girl Polydor 1242  
Tielman Bros My little Bird Gone for Good Delta  
Jn'beat ebie Even the bad times are good/Changing Times  
Philips-F333.850

Zen You better Start Running Away from Me, va Been  
Drowned Philips-F333.858  
Zen Dont Try Rencarnation Sad Song Philips  
Zipsps Highway Gambler/ Muziek Expr  
Zipsps Kicks & Chicks Hipsteram Relax 45015  
Zipsps Dutch Milk Maria Juana Relax 024 M

## VARIOUS ARTIST ALBUMS

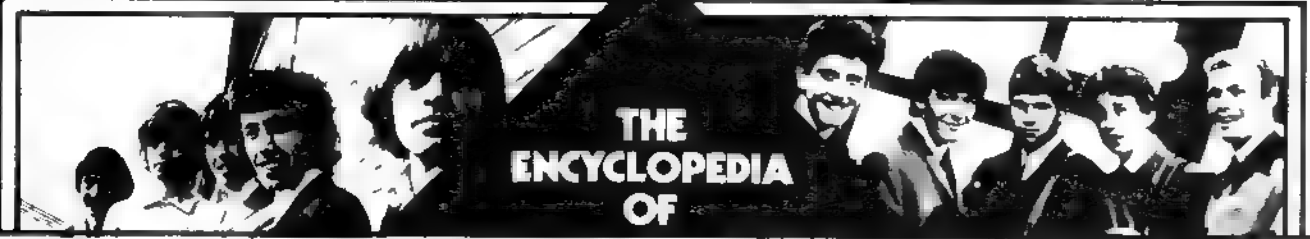
Beat From Holland CNR (Gamblers/Entertainers, Beatniks,  
Marks, Cuby & Blizzards, Losers  
Beat Mer Een Zachte G Relax 30.566 (Go-Gos, Pandora's  
Box Mental Bats/Heating Chums, Fairytale)

We'll save the Golden Earrings for a later date

Thanks for material aid to Cornelius Brinkenik, Julian Hard-  
stone, Archie Barneveld, and especially Arnold De Reus and  
Gerard Davelaar

F NAL NOTE I've just started to get into much of this music,  
and though I was able to borrow many of these records, still  
have woeful gaps in my own collection I'm actively seeking to  
buy or trade for a great many of the records on this list, and of  
course any not listed Let me know what you have (see  
address in Reverberations column) - Ken Barnes.

(Ed Note: I also need a lot of these records, also information  
and/or discs relating to '60s recordings by any groups from the  
Continent, Scandinavia, Asia, Africa, etc. for future articles, in  
particular Sweden and Australia, New Zealand, which we  
hope to do next. Greg Shaw)



# THE ENCYCLOPEDIA OF **BRITISH ROCK**



**BY GREG SHAW  
&  
KEN BARNES**

For some five years now, we've been compiling information on British rock of the Sixties. Originally it was to appear in a special issue of WPTB, but by 1971 the volume of data had grown too large for that. Now, as the listings near completion, it appears the only feasible way to present it is in installments. So for now, here is the first segment of this long-awaited and hopefully not too esoteric piece of research.

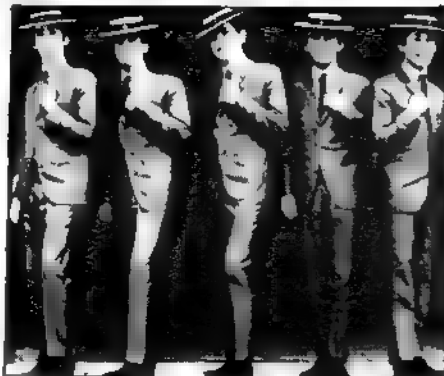
We have tried to list every rock record made in England or by artists linked to the British Invasion, with original release date as well as US information, where known. We've also included a lot of pre-1962 listings, although we don't claim equal comprehensiveness for these. In the case of artists who began their career in the mid-Sixties, we've followed it through to the present, except where some major break occurred (e.g. Small Faces becoming Faces, or groups reforming under new names when the progressive era came in. Our rough cutoff point is 1966; groups who emerged after that are not included unless they were in some way throwbacks to the Beat era. We would eventually like to enlarge this to include all pre-progressive English rock, since the remaining amount of '50s material isn't that large, so any additional listings would be appreciated. Incidentally, early US releases of UK records are very difficult to trace, but it can be assumed that any record that was a hit in England probably came out here in some form, however obscure.

English release numbers appear in the first column, American in the second. Any dates refer to British release unless a separate American release date is given. See notes at end of listings for further explanation of this format.



## A BAND OF ANGELS

(London) Formed at Harrow School. Michael D'Abo, John Baker, James Ruggie-Price, John Gaydon, David Wilkinson, Andrew Petre. Appeared in film *Just For You* (1964). D'Abo went on to Manfred Mann and subsequent solo fame. Gaydon now has management firm (T Rex, ELP, King Crimson).



5-64 Me/Not True As Yet  
9-64 She'll Never Be You/Gonna Make a Woman of You  
11-65 Leave It to Me/Late My Love  
2-66 Accept My Invitation/Cheat and Lie

United Artists UP 1048  
United Artists UP 1066  
Piccadilly 7n 35279  
Piccadilly 7n 35292

## A FAIR SET:

6-65 Honey and Wine/Run Around

Decca F 12168

**A WILD UNCERTAINTY:** (London) Produced by Glyn Johns, fine cover of Everly Brothers tune.

11-65 A Man With Money/Broken Truth

Planet 120 Planet 120

**ACCENT:** (unknown) Recorded for Decca.

**ACES:** (Hull) 4-piece group.

9-64 Wait Till Tomorrow

Parlophone R 5094

**ACHES & PAINS:** (London) Produced by Hugo & Luigi, who owned Roulette at the time, as part of their effort to get in on the British sound (see Hullabaloo).

1-66 There's No Other Like Your Mother Again and Again Page One 008 Press 501



**ACTION:** (Kent) Originally The Boys. Reg King (lead vocals), later of B.B. Blunder fame, Roger Powell, Alan King, Mick Evans, Pete Watson. Watson replaced by Martin Stone (1966). Group lasted to end of '68, then evolved into Mighty Baby, with Stone going to Chili Willi & Red Hot Peppers, and King to Ace. One of Britain's best R&B bands, with legendary residencies at the Marquee. "I'll Keep Holding On" is a brilliant Motown cover.

10-65 Land of 1000 Dances/In My Lonely Room

Parlophone R 5364

2-66 I'll Keep Holding On/Hey-Sah-Lo-Nay

Parlophone R 5410

7-66 Baby You've Got It/Since Lost My Baby

Parlophone R 5474

2-67 Never Ever/24th Hour

Parlophone R 5572 Capitol 5949

5-67 Shadows and Reflections/Something Has Hit Me Parlophone R 5810



**ADAM MIKE & TIM:** (Liverpool) Peter Sedgwick, Mike Sedgwick, Tim Saunders.

Folk-oriented trio. Their "Little Pictures" is a proto-psychedelic gem, and is accidentally available on numerous European and American Small Faces reissues masquerading as "What's a Matter Baby," owing to careless tape confusion.

12-64 Little Baby/You're the Reason

Decca F 12040 Press 9728

4-65 It's All Too True/That's How I Feel

Decca F 12112

8-65 Little Pictures/Summer's Here Again

Decca F 12221

2-66 Flowers On the Wall/Give That Girl a Break

Columbia DB 7836

4-66 A Most Peculiar Man/Wedding Day

Columbia DB 7902

# DANNY ADAMS & CHALLENGERS: (Yorks.)

Bye Bye Baby Bye Bye/I'm So Proud of You Philips

**ADDICTS.** (Widness) 4-piece group, included Geoff Keeley (rhythm guitar)  
5-64 Here She Comes/That's My Girl Decca F 11902

**PETER ADLER.** Heavily produced (by Larry Page) folk rock, Sonny Bono style  
10-65 Love and Not Hate/You Especially Decca F 12262  
5-66 I'm Gonna Turn My Life Around/ Decca F 12394

# ADLIBS

4-66 Neighbor, Neighbor Lovely Ladies Fontana? Interphon 7717

**ADMIRALS.** Backed Mike Berry on several records, part of Joe Meek stable  
7-65 Promised Land/Palmsades Park Fontana TF 597

**STEVE ALDO & CHALLENGERS.** (Liverpool) Steve later fronted The Fix.  
12-64 Can I Get a Witness/Baby What You Want Me to Do Decca F 12041  
4-66 Everybody Has to Cry/You're Absolutely Right Parlophone R 5432



•The Allison Sisters



•The Aces

# MICHAEL ALLEN: (Liverpool)

Early in the Morning/Don't Tie Me Down London 20052  
LP Where It All Began Capitol 2544 (A) Telephone/Evenin'/I Can't Stand It/  
Trains and Boats and Planes

**RIKKI ALLEN TRIO:** (Liverpool?) Played frequently in Hamburg; later became The Interns.

9-63 The First One/I'll Pretend I'm Happy Decca F 11726

**ALLISONS** Popular early Sixties voca. duo, vaguely Everly Brothers-like. "Are You Sure" was a #1 hit in 1961

2-61 Are You Sure/There's One Thing More Fontana TF 267139  
7-61 Words/Blue Tears Fontana TF 267145 Columbia 42034  
2-62 Lessons in Love/Oh, My Love Fontana TF 267191 Smash 1749  
2-62 Sweet and Lovely/Sugar Love Fontana TF 267231

# AMBASSADORS: A Joe Meek production, probably Charles & Kingsley Ward

Surfin' John Brown/Big Breaker Dot 16528

# PETER ANATHAN:

5-65 No More Love/Georgia On My Mind Fontana TF 567  
6-66 You Can't Stop Me Loving You/ Fontana

# CHRIS ANDREWS. Fronted the Ravens as Chris

Ravel (see separate entry), wrote songs for the Four Seasons, Eddie Rambeau, etc. Was taken on by Adam Faith, and wrote all his material for awhile (ca. 1963) including the hit "It's Aint". Wrote hits for Sandie Shaw in 1965 including "Girl Don't Come" and "Long Live Love." Recorded on his own and reached #2 with "Yesterday Man", topped only by the Stones' "Get Off My Cloud." His next made #10 and the next three after that were all Top 20. He had no subsequent hits.



•Chris Andrews

9-65 Yesterday Man/Too Bad You Don't Want Me Decca F 12237 Atco 6385  
1-66 To Whom It Concerns/It's All Up to You now Decca F 22285  
3-66 Something On My Mind/I'll Do the Best Can Decca F 22365 NR  
4-66 Something On My Mind/To Whom It May Concern NR Atco 6414  
6-66 Whatcha Gonna Do, Lady Oh, Lady Decca F 22404  
9-66 Stop That Girl/I'd Be Far Better Off Without You Decca F 22472  
7-67 That's What She Said/Wrote It Down Decca F 22521  
4-67 I'll Walk To You/They've All Got Their Eyes On You Decca F 22597  
9-67 Hold On, Easy Decca F 22668  
10-68 Man With the Red Balloon/Keep Your Mind on the Right Side Pye 7n 17617  
4-69 Pretty Beinda Maker of Mistakes Pye 7n 17727 RCA 9746  
12-69 Carole OK

# JOHN ANDREWS & LONELY ONES.

5-66 Rose Growing on the Ruins, It's Just Love Parlophone R 5455

# MARIAN ANGEL MOR pop singer

4-65 It's Gonna Be Alright/Tomorrow's Fool Columbia DB 7537 Jubilee 5508  
10-66 A Little Bit of Sunshine/All the Time in the World CBS 202391

# ANGELA & FANS David McCa lbum tribute

4-66 Love Ya thya/ Pye 7n 17108

# ANGELINA.

1-66 I Just Don't Know How/Wishin My Life Away Fontana TF 648



**ANGLOS.** "Incense written by B P Fallon & Jimmy Miller Stevie Winwood reportedly sings on record. Later reissued on sand with Miller taking full credit. Released in the U.S. on an odd New Jersey label, Orbit (not the LA Orbit label that had Scott Engel)

7-65 Incense/You're Fooling Me Fontana TF 589, Island 6061  
Incense/Stepping Stone LP The Sue Story, Vol 3 Island ILP 938 (E) Incense Orbit 201

# ANIMALS (Newcastle) Eric

Burdon (vocals) Chas Chandler (bass) Hilton Valentine (guitar) John Steel (drums) Alan Price (organ) Price replaced by Dave Rowberry, Steel by Barry Jenkins (from Nashville Teens) Everyone else replaced in wholesale 1966 change by Burdon (New Animals), originally Alan Price Combo. One of Britain's greatest R&B groups, with "House of the Rising Sun" still a landmark folk-rock fusion. Although resistant to Mickie Most's dictatorial direction, they made tremendous pop-rock records through 1966. When given his head, Burdon raced full tilt into psychedelia, creating (sometimes unintentionally) classics of the genre. Animals appeared in films *It's a Bikini World* (1967), *Go Go Mania* (1965), and *Get Yourself a College Girl* (1964)



4-64 Baby Let Me Take You Home/Gonna Send You Back to Walker Columbia DB 7247 MGM 13242  
7-64 House of the Rising Sun/Talkin' Bout You Columbia DB 7301 (PS) MGM 13264  
9-64 I'm Cryin'/Take It Easy Baby Columbia DB 7354 (PS) MGM 13274  
12-64 Boom Boom/Blue Feeling MGM 13298  
2-65 Don't Let Me Be Misunderstood/Club-a-Go-Go DB 7445 MGM 13311  
4-65 Bring It On Home to Me/For Miss Caulker Columbia DB 7539 MGM 13339  
7-65 We Gotta Get Out of This Place/I Can't Believe t DB 7639 MGM 13382  
10-65 It's My Life/I'm Going to Change the World Columbia DB 7741 MGM 13414  
2-66 Inside Looking Out/Outcast Decca F 12332 NR  
2-66 Inside Looking Out/You're On My Mind NR MGM 13468  
6-66 Don't Bring Me Down/Cheating Decca F 12407 MGM 13514  
9-66 See See Rider/Mama Told Me Not to Come Decca F 12502 NR  
9-66 See See Rider/She's Return It NR MGM 13582  
11-66 Help Me Girl/That Ain't Where It's At NR MGM 13636  
5-67 When I Was Young, Girl Named Sandoz MGM 1340 MGM 13721  
8-67 The Other Side of This Life/It's All Meat NR MGM 13796  
9-67 Good Times Ain't That So MGM 1344 NR  
10-67 San Franciscan Nights/Gratefully Dead MGM 1359 NR  
7-67 San Franciscan Nights/Good Times NR (PS) MGM 13769  
12-67 Monterey Ain't That So NR (PS) MGM 13968  
1-68 Sky Pilot pt 1/Sky Pilot pt 2 MGM 1373 5-68 MGM 13939  
3-68 Anything Monterey MGM 1412 NR  
3-68 Anything, It's All Meat NR MGM 13917  
11-68 White Houses/River Deep Mountain High NR MGM 14013  
12-68 Ring of Fire/I'm an Animal MGM 1461 NR  
5-69 Help Me Girl/River Deep Mountain High MGM 1481 NR

EPs: Columbia seg 8400 Dimples/Around & Around/Boom Boom/I've Been Around

7-65 Decca dfe 8643 In the Beginning There Was Early Animals. Boom Boom, I Just Want to Make Love to You. Big Boss Man/Pretty Thing

# LPs

10-64 The Animals Columbia 33SX 1699 (E) MGM SE 4264 (A)  
3-65 The Animals on Tour MGM SE 4281 (A)  
5-65 Animal Tracks Columbia 33SX 1708 (E) 9-65 MGM SE 4305 (A)  
2-66 The Best of the Animals - MGM SE 4324 (A)  
4-66 The Most of the Animals - Columbia 33SX 6045 (E)  
6-66 Animalisms Decca LK 4797 (E) 11-66 MGM SE 4414 (A)  
9-66 Animalization MGM SE 4384 (A)  
3-67 Eric is Here MGM SE 4433 (A)  
10-67 Winds of Change - MGM CS 8052 (E) MGM SE 4484 (A)  
5-68 The Twain Shall Meet - MGM CS 8074 (E) MGM SE 4537 (A)



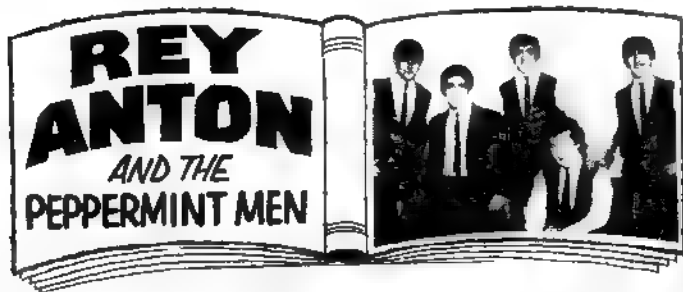
- Best of Eric Burdon & Animals, Vol. 2* MGM SE 4454 (A)  
 7-68 *Every One of Us* - MGM SE 4553 (A)  
 12-68 *Love Is* - MGM 2619 001 (E) MGM SE 4591 2 (A)  
 2-69 *Greatest Hits of Eric Burdon & Animals, Vol. 3* - MGM SE 4602 (A)  
 11-69 *The Animals* - Regal Starline RS 5006 (E)  
 4-71 *Winds of Change* (re-release) - MGM 2354 (E)  
 3-73 *Most of the Animals* - Music For Pleasure MFP 5219 (E)  
 8-73 *Best of the Animals* - ABKCO 4226 (A)  
 7-66 *Get Yourself a College Girl* - MGM SE 4273 (A) Around & Around/Blue Feeling  
 7-65 *British Go-Go* - MGM SE 4305 (A) House of the Rising Sun/Bring It on Home  
 5-72 *Love Is* (re-release) - MGM V6-5083 (A)

#### ANSWERS

- 2-68 Just a Fear/You've Gotta Believe Me - Columbia DB 7847  
 6-66 That's What You're Doing to Me/Breaking my Heart - DB 7905  
 9-66 That's What You're Doing to Me/Got a Litter From My Baby - Columbia DB 7953  
 (7953 also listed with "When the Lovelight Grows Dim" on B-side)

- ANTEES** (Bournemouth) excellent punk rock sound  
 3-66 I Don't Want You/Bell and Chain - Philips BF 1471

- DAVID ANTHONY'S MOODS** (Birmingham) 8-piece. A side written by Mann. Hugg  
 4-66 New Directions/Give It a Chance - Parlophone R 5438



- RAY ANTON & PEPPERMINT MEN** British Joey Dee-type. Appeared at Hayes, Middlesex Open Air Pop Festival, 6-3-63, with Dex  
 Shannon, Brian Poole, Freddie & Dreamers, Billy J. Kramer "Cant Judge a Book" was an  
 excellent R&B rocker. Later name changes to Ray Anton & Pro-Form, Ray Anton & M-  
 Squad. "Ray" often spelled "Rey" throughout career  
 5-64 You Can't Judge a Book By the Cover! - Parlophone R 5132  
 9-64 Heard it All Before/I Want You - Parlophone R 5172  
 7-77 As if I Care/After the Laughter - Parlophone  
 2-65 Wishbone/Kingsway - Parlophone R 5245  
 4-65 Girl You Don't Know Me/Don't Treat Me Bad - Parlophone R 5272  
 8-65 Nothing Comes Easy/Breakout - Parlophone R 5310 5274  
 LP *On the Scene* - Columbia SX 1662 (E) You Can't Judge a Book  
**(as RAY ANTON & THE PRO FORM)**  
 11-65 Premeditation/Now That It's Over - Parlophone R 5358  
 3-66 Don't You Worry Boy/Hold It Babe - Parlophone R 5420  
 8-66 Things Get Better/Newsboy - Parlophone R 5487

- APOSTOLIC INTERVENTION** Jerry Shirley of Humble Pie came from this group. Only  
 known release is a cover of Small Faces song  
 4-67 Have You Ever Seen Me Madam Garcia - Immediate 043

- APPALACIANS** Folk oriented group  
 7-66 Look Away - Mercury 930

- APPLEJACKS** (Sulihill) Formed  
 1961, doing skiffle & Tor-  
 nados-style instrumentals.  
 A Jackson, Phil Cash, Mart  
 Baggott, Gerry Freeman,  
 Don Gould, and girl bassist  
 Megan Davies. Sounded a  
 lot like Gerry & Pacemakers.  
 "Tell Me When" made #7  
 and Like Dreamers Do  
 #20 in the UK charts. Flip of  
 the latter was a great, un-  
 known rocker. Group also  
 recorded obscure Ray  
 Davies (Megan's brother)  
 song "I Go to Sleep." Peter  
 Dinko, later of Honeybus,  
 wrote many of their B-sides.



- 1-64 Tell Me When/Baby Jane - Decca F11833 London 9658  
 7-64 Like Dreamers Do/Everybody Fall Down - Decca F11916 London 9681  
 9-64 Three Little Words/You're the One For Me - Decca F11981 London 9709  
 1-65 Chim Chim Chere/It's Not a Game Anymore - Decca F 12060  
 3-65 Bye Bye Girl/It's Not a Game Anymore - Decca F 12106  
 9-65 I Go to Sleep/Make Up or Break Up - Decca F 12216  
 12-65 I'm Through/We Gotta Get Together - Decca F 12301  
 3-67 You've Been Cheatin' Love Was In My Eyes - CBS 202605  
 LPs:  
 7-64 *The Applejacks* - Decca LK 4635 (E)  
*England's Greatest Hitmakers* - London PS 430 (A) Baby's in Black

- DON ARDEN** Famed impresario/manager (Gene Vincent, Small Faces, Nashville Teens,  
 E.U., Roy Wood, etc) and somewhat of a celebrity in his own right  
 7-67 Sunrise Sunset - Decca F 12632

- ARISTOCRATS** 5-piece. Dressed in black top hats, tailed coats & bow ties  
 7-64 Girl With the Laughing Eyes - Onie 1928

- DEKE ARLO & OFFBEATS** Early British R&B rock band. Deke originally an actor,  
 appearing in "Crossroads", a soap opera in 1964-5, at the  
 same time he was singing. Later he recorded without the Offbeats. Now a music publisher  
 1-64 I'm Just a Boy Can't Make Up My Mind - Columbia DB 7194  
 10-64 I Must Go and Tell Her/I Need You - HMV POP 1340  
**DEKE ARLO** solo  
 2-65 If I Didn't Have a Dime/Gotta Little Gal - Columbia DB 7487  
 11-65 I've Been Away Little Piece of Paper - Columbia DB 7753  
 2-66 Hard Times For Young Lovers, Little Boy - Columbia DB 7841



•The Appalacians



•P.P. Arnold.

**P.P. ARNOLD** (American) Was on Ike & Tina's first British tour as an Ikette, stayed  
 behind to go solo. First hit was "First Cut is the Deepest", written by Cat  
 Stevens and produced by Mick Jagger. The Nice were her backing group at the time. Has  
 since appeared on many British records as a session singer

- 2-67 Everything's Gonna Be Alright/Life Is But Nothing - Immediate 040  
 5-69 The First Cut is the Deepest/Speak to Me - Immediate 047 Immediate 1901  
 9-67 The Time Has Come/If You See What I Mean - Immediate 066  
 3-68 (If You Think You're) Groovy/Though It Hurts Me Badly - Immediate 061 Immediate 5006  
 6-68 Angel of the Morning/Life is But Nothing - Immediate 067  
 5-69 The First Cut is the Deepest/The Time Has Come - Immediate 079  
 10-69 Bury Me Down by the River/Give a Hand, Take a Hand - Polydor 56350 Atlantic 2674  
 10-70 Likely Piece of Work/May the Winds Blow - Polydor 2058 061  
 LPs

- Kafunta* - Immediate 017 (E) Immediate Z12 52016 (A)  
 12-68 *The First Lady on Immediate* - Immediate 011 (Europe only)

- VANCE ARNOLD & AVENGERS** Vance Arnold was Joe Cocker Record also issued  
 under Cocker's name  
 9-64 I'll Cry Instead/Those Precious Words - Decca F 11974 Philips 40255  
 7-72 (reissue, on special promotional EP) - (PS) Mercury EP 97  
 4-74 LP *Hard Up Heroes* - Decca DPA 3009 10 (E) I'll Cry Instead

**ARTWOODS** (London) Arthur Wood  
 (vocals), (Ron Wood's  
 brother), Jon Lord (keyboard) Derek  
 Griffiths (guitar) Malcolm Pool (bass)  
 Keef Hartley (drums). A fine R&B soul  
 band. Formed in 1963 from Redd Budd's  
 Buccaneers and Don Wilson Combo  
 both semi-pro groups, they became the  
 Art Woods Combo, turned pro, dropping  
 the "Combo." in May '67, Hartley left to  
 join John Mayall. They split because of  
 lack of success after 2 or 3 years, and Jon  
 Lord joined the Flowerpot Men where he  
 met Nick Simon (now with Warhorse)  
 after which both became members of the  
 original Deep Purple. The Artwoods had  
 no real hits, but their records, particularly  
 "I Feel Good" and "I Take What I Want"  
 were excellent



- 10-64 Sweet Mary/If I Ever Get My Hands on You - Decca F 12015  
 3-65 Big City/Oh, My Love - Decca F 12081  
 8-65 Goodbye Sisters/She Knows What to Do - Decca F 12206  
 5-66 I Take What I Want/I'm Looking for a Saxophonist - Decca F 12384  
 8-66 I Feel Good/Molly Anderson's Cooking Book - Decca F 12465  
 French Horn  
 4-67 What Shall I Do/In the Deep End - Parlophone R 5590  
 4-66 EP *Jazz in Jeans* - Decca F 8654 These Boots/Taste of Honey/Our Man Flint  
 12-66 LP *Art Gallery* - Decca LK 4830 (E) Routine  
 7-74 LP *Art Gallery* - Spark (E) (reissue)

- ASTEROIDS** (Liverpool) 4-piece group.

- ASTRONAUTS** Recorded for Island.

- ATTRACTION**  
 7-66 Stupid Girl/Please Tell Me - Columbia DB 7936  
 11-66 Party Line/She's a Girl - Columbia DB 8010  
 LP *Go, Vol 1* - Columbia SX 6062 (E) Stupid Girl

- BRIAN AUGER'S TRINITY** Auger, a famed organist, also played with Steampacket  
 (a legendary unrecorded group that also included Julie  
 Driscoll, Rod Stewart & other big names) between '65 and '67, following which he made  
 records with Julie Driscoll fronting the Trinity on vocals ("This Wheel's On Fire" was a #1  
 British hit in '69). Now he's Brian Auger's Oblivion Express on RCA.  
 5-65 Foo! Killer Let's Do It Tonight - Columbia DB 7590  
 10-65 65 Green Onions/Kiko - Columbia DB 7715

- 4-67 Tiger On Baby Won't You Come Back Home to Croydon Columbia DB 8163  
 10-67 Red Beans & Rice p/s. & 2 Marmalade 598003  
 3-68 I Don't Know Where You Are, A Kind of Love-in Marmalade 598006  
 5-69 What You Gonna Do Bumpin' On Sunset Marmalade 598015  
 8-69 Take Me to the Water Indian Rope-man Marmalade 598018  
 I Want to Take You Higher/Just Me Just You RCA 1947  
 10-70 Listen Here. RCA 74-0381

(with JULIE DRISCOLL)

- 7-68 This Wheel's On Fire A Kind of Love-in Marmalade 598006 PS) Atco 6593  
 10-68 Shadows of You Road to Cairo Marmalade 598011 Atco 6629  
 3-69 A Day in the Life Bumpin' On Sunset NR Atco 6656  
 6-69 Save the Country Atco 6685

LPs. *Rock Generation Vol. 9* BYG 529 709 (Fr) early cuts  
*Open* Marmalade 608002 (E) Atco 33 258 (A)  
*Definitely What* - Marmalade 608003 (E) Atco 33 273 (A)  
*Streethouse* Marmalade 608005/6 (E) Atco 2 701 (A)



•The Avons at their wedding, Jan. '64.

- AVONS.** Married couple Ellen & Ray. Enjoyed fairly long-term popularity. "7 Little Girls" reached #4 in England. They also wrote *Dance On* (Shadows, Kathy Kirby)  
 11-59 7 Little Girls Sitting in the Back Seat Columbia  
 2-60 We're On a Young Once Need Dreaming Columbia  
 2-60 Pickin' Petals Columbia  
 1-63 Hey Paula! I Wanna Do It Decca F 11588  
 4-63 Love Should Be True All About You Decca F 11641

**AYSHEA** Barry Blue once played in her backup band. Later a Roy Wood protege and MOR TV star

- 10-65 Eeny Meeny/Peep My Love Fontana TF 627  
 8-68 Celebration of the Year Only Love Can Save Me Polydor 56276  
 2-69 Another Night/Taking the Sun Polydor 56302



\*Ayshea

**AZTECS:** Probably same as Billy Thorpe & Aztecs, Australian group (see separate listing). Made one album whose liner notes are entirely given over to descriptions of the swinging Ad Lib Club. Mediocre beat-rave stuff

- 9-64 Da Do Ron Ron Hi Heel Sneakers World Artists 1029  
 LP *Live at the Ad Lib Club of London* World Artists 2081 (A)

## NOTES

### CODES & ABBREVIATIONS

NR - Not Released  
 (PS) - indicates record came with picture sleeve in America

Any additional information on any of the groups, listed, or any groups not listed, would be appreciated. Since this is mainly a discographical encyclopedia, we have avoided detailed histories of the major groups (most of which were covered in our British Invasion special issue anyway). If this series ever sees print in more permanent form, these entries will be enlarged. We have tried to provide the basic facts, when known, on some of the more obscure groups, along with some indication of the merit of their recordings where these have been available to us.

Special thanks are due to the following persons who have in some way helped with this project: *Andrew Lauder*, Ted Carroll, Barry Laze!, Bob Fisher, Roger Careless, Phil Fox, Don Hughes, Barry Margolis, Mike Saunders, Gerard Daveaar, Alan Betrock, and many others.

# Mann & Weil

(continued from page 30)

- 7-65 You Baby Ronettes Philes LP 4006  
 7-65 It's Gonna Be Fine Glenn Yarbrough - RCA 8619 #54  
 7-65 Looking Through the Eyes of Love Gene Pitney Musicor 1103 #28  
 8-65 We Gotta Get Out of This Place Animals - MGM 13382 #13, Chuck Day & Young Giants - Parkway 132, Arthur Brown  
 8-65 Home of the Brave Bonnie & Treasures - Phr Dan 5005 #77, Jody Miller  
 7-65 Not You Bobby Rydell Capitol 5696 Capitol 5483, #25  
 11-65 Goodbye Girl Kerh Powell Piccadilly 7n 35275 (E)  
 7-65 You're a Drag Runarounds Capito 5644  
 11-65 See That Girl/It's All Right Now - Joel Christie Impena 66128  
 1-66 Good Good Lovin' Blossoms Reprise 436, Reprise 639  
 2-66 Magic Town - Vogues - Co&Ce 234 #21  
 3-66 Gitter & Gold Turtles White Whale LP 111, Enemys MGM 13486 Keith Allison  
 3-66 Kicks Pau Revere & Raiders - Col. 43566 #4  
 3-66 Sou & Inspiration - Righteous Bros - Verve 10383 #1 Fifth Dimension  
 4-66 Come On Over to My place Drifters Atlantic 2285 #60  
 6-66 Hungry Paul Revere & Raiders Columbia 43678 #6  
 1-67 Shades of Gray - Will-O Bees Date 1543, Monkees Colgems LP 103  
 9-67 We Got a Long Way to Go - Stained Glass RCA 9166, Pride & Joy - Acta 817  
 11-67 Hippie Lullabye Chris Crosby Atlantic 2455  
 10-67 Love is On a Sleepy Monkees Colgems LP 104  
 7-67 It's a Happening World Tokens, WB 7056  
 7-67 Come Home Baby Terry Knight - Cameo 495  
 2-68 It's Not Easy W O Bees Date 1583 #95  
 4-68 It's a Happening World Paula Wayne Colgems 1021 Lesley Gore Merc 72759  
 8-68 Brown Eyed Woman - Bill Medley MGM 13959 #43 (also B.J. Thomas)  
 9-68 Shape of Things to Come - Max Frost & Troopers Tower 419 #22 Arrows  
 Tower 446, Raiders, Col LP 30768, Slade Cotillion LP 9035, Graduates, GNP 404  
 12-68 This is a Love Song Bill Medley - MGM 14025  
 7-68 Just a Little Lovin' - Dusty Springfield Barbara Streisand  
 3-69 It's Getting Better Freddie Gelfand - Laurie 3490 Mama Cass - Dunhill 4195  
 6-69 #30 also PK Ltd Colgems 5012 Paul Jones - Bell 805  
 3-69 Feelings - Cherry People Hentage 810  
 2-69 52% Max Frost & Troopers Tower 452, 13th Power Tower LP 5099  
 7-69 Listen to the Music - The Second Time - Tower 434, Tower LP 5099  
 7-69 Fourteen or Fight 13th Power Tower LP 5099  
 7-69 Love to Be Your Man - 13th Power - Tower LP 5099 2254  
 7-69 Sally Le Roy The Second Time Tower LP 5099 Lettermen, Capitol  
 10-69 Make Your Own Kind of Music Mama Cass - Dunhill 4214 #36 Barbara Streisand - Columbia 45686, 9-72, #94  
 1-70 New World Coming Mama Cass - Dunhill 4225 #42 (also Melba Moore)  
 6-70 I Just Can't Help Believing B.J. Thomas Scepter 12283 #9, Elvis Presley  
 2-72 Rock & Roll Lullabye - B.J. Thomas - Scepter 12344 #15, Barbara Lewis  
 Make the Man Love Me - Cher, Don Warner Scepter 403, Dusty Springfield  
 Mamacita Mark Lindsay - Col. 10081, Grass Roots Haven 7015  
 Songs B.J. Thomas, Helen Reddy  
 The Last Blues Song - Helen Reddy; Bo Donaldson & Heywoods  
 We're Over - B.J. Thomas; Johnny Rodriguez, Glen Campbell  
 Miracle Maker - Hues Corporation  
 Roads B.J. Thomas  
 Together Again - Righteous Bros.  
 You Turn Me Around - Supremes, Jack Jones  
 Good Time Living Three Dog Night  
 Strangers Roy Clark  
 A Long Way to Go - B.W. Stevenson  
 See That Girl - Righteous Bros, Anthony Newley, Jim Webb

### WEIL COMPOSITIONS WITHOUT MANN

- 7-61 Tomorrow's Teardrops - Jan Berry - Rippie 6101 (*Kaufman-Weil*)  
 4-60 Chere Teddy Randazzo ABC Paramount 10088 (*Randazzo-Weil*)  
 3-61 Indian Giver Annette - Vista 375 (*Weil-Gold-Schroeder*)  
 7-61 Heaven is Being With You Jackie De Shannon - Liberty 55342 (*King-Goffin-Weil*)  
 12-61 Happy Times are Here to Stay Tony Orlando EPic 9476, #82 (*Weil-Goffin-King*)  
 4-65 I Want to Make You Happy Dusty Springfield - Philips LP 174 (*Titelman-Weil*)  
 (also Jackie & Gayle Mainstream 629-67)  
 3-64 Please Don't Wake Me/Baby Baby (I Still Love You) Cinderellas - Dimension 1026 (*Weil Titelman*)

(Cynthia also sang lead on a record called "Mrs. Prim's Theme", further details of which she declined to divulge. Anyone with knowledge of this disc, or of Barry's "Buddy Brooks" record, please let us know.)

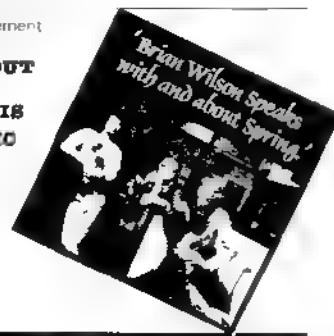
### EXCLUSIVE!

**BRIAN WILSON TALKS ABOUT THE BEACH BOYS, SPRING, AND HIS MUSIC**

ON THIS SPECIAL LIMITED-EDITION TAPE RECORDING.

This tape was made by J.A. back in 1972 when Brian and the boys were finishing their first album. It's a Brian and the boys' candid, intimate, informal personal discussion of their music, as well as other subjects that will amuse and delight every surf music fan. There's even a bit of "Brian's" and "the boys' end" from a 1964 interview and booklet telling the story of the band's formation. It's a must-have for any Brian and the boys fan. Now we're offering a high-quality copy (duplicating the tape and the cover exactly, but without the accompanying booklet) for a price everyone can afford. The edition is also limited, however, so get your order in soon if you want to own this unique

Advertisement



# MICHIGAN REVISITED

Our history of Michigan rock in #13 generated a large and much-appreciated response. There are undoubtedly many more local discs to be discovered, and we thank all those who sent in these additional listings

## MICHIGAN ADDENDA

### IMPACT RECORDS

- 1002 Mickey Denton - Mi Amore Aint Love Grand  
1010 Tartans - I Need You/Nothing But Love  
1012 Classmen - Everything's Alright  
1016 Nick & Dino - Wish I Was a Kid Again/Boy  
1017 Volumes - Trouble I've Seen/That Same Ole Feeling  
1020 Sincerely Yours - Shady Lane/Little Girl  
1027 Patti & Mickey - My Guy, My Girl

### PALMER RECORDS

- 5000 Tob Lark - I'll Steal Your Heart Talk to an Angel  
5002 Tim Tam & Turn-Ons - Wait a Minute/Ophelia  
5003 Tim Tam & Turn-Ons - Cheryl Ann/Seal it With a Kiss  
5007 Me & Dem Guys - Black Cloud/Come On Little Sweetheart  
5010 Shaggs - The Way I Care/Ring Around the Rosie  
5017 Canadian Rogues - Ooh-Poo-Pa Doo, Deep in Touch  
5018 Trademarks - I Need You/If I Was Gone  
5022 Ronnie Gaylord & Burt Holiday - A Place to Hideaway Love/Where Have You Gone?  
5032 Joey Welz - The Mini Rock 'n Roll Revival/A Rose and a Baby Ruth  
5034 Joey Welz - Return to Me/Pretty in as Pretty  
5036 Joey Welz - Runaway/Come Go With Me Does  
5038 EP - Joey Welz - medley of oldies

### LUCKY ELEVEN RECORDS

- 227 Bossmen - Wait and See, You're the Girl for Me  
234 Chuck Slaughter - You Got Me Cryin'/Tightrope  
777 Bossmen - Easy Way Out Say What You Think  
777 Bossmen - Listen Now Girl I Cannot Stop You

### DETROIT SOUND RECORDS

- 222 Wanted - Here to Stay/Teen World  
223 Wanted - Midnight Hour/Here to Stay (also AgM844)  
225 Michael John - Goodbye Babe/You Had My Love  
226 Little Sisters - Summer Rain, Just a Boy  
229 Little Sisters - First You Break My Heart, Just a Boy  
230 Wanted - Lots More Where You Came From, Knock on Wood  
232 Wanted - Sad Situation, East Side Story  
233 York Mills Trip - Sock it to 'em Tigers  
777 Robt. Walker & Night Riders - Keep on Runnin', Everything's Alright

Detroit Sound was headed by promoter Erv Steiner, whose son was Chip Steiner of the Wanted.

### REFLECTIONS

- GW 12 Like Columbus Did/Lonely Girl  
GW 22 Wheelin' Deal in/Deborah Ann  
GW 29 Girl in the Candy Store/Your Kind of Love  
ABC 10822 Long Cigarette, Gotta Find Out  
Reflections LP was Golden World 300, not 301

### JAMIE COE

- Addison 15001 Summertime Symphony/There's Gonna Be a Day (first record, ca. '59)  
ABC 10120 Goodbye My Love/There's Never Been a  
ABC 10149 Jesse James/Say You  
Enterprise 5050 I Cried on My Pillow My Girl

### MITCH RYDER

- New Voice 830 Ruby Baby & Peaches on a Cherry Tree/You Get Your Kicks  
Mitch Ryder's Greatest Hits - Virgo 12001 ('72)

- (as Billy Lee & Riveras)  
Hyland 3016 Won't You Dance With Me/You Know (as The Motivations)  
Dynovoice 777 Slow Fizz?  
(as Detroit)  
Paramount 0133 Rock & Roll A Box of Old Roses

### MISCELLANEOUS LISTINGS

- Fenton 1004 JuJus - You Treat Me Bad, Hey Little Girl (fantastic punk rocker)  
Fenton 2016 - Saharas - I'm Free/The Mornin'  
Panik 5112 - Only Ones - You're the Reason/Find a Way  
CAMEL DRIVERS - You Made a Believer of Me Give It a Try - Top Dog 200 (It's Gonna Rain is #100, not 200)  
DOUG BROWN - Swingin' Sue/Blue Night - Checker 1001 (early '82)  
DEBUTANTES - On Broadway Little Latin Lupe Lou - Gail & Rice 101

- FABULOUS PACK Tears Come Rollin' Color of Our Love - WIngate 007  
FABULOUS PEPS - I Can't Get Right/Why are You Blowing My Mind - Premium Stuff #1  
GIGLO S Dont You Just Know It/Movin' Out - Enterprise 5000  
TERRY KNIGHT & PACK - You Lie Kids W. Be the Same AgM769  
LAZY EGGS I'm Gonna Love You As Long as I Have You - Enterprise 5060  
LENNY & THUNDERTONES - Thunder Express, Alabama Bound - Comma 444  
ME & DEM GUYS - Black Cloud Dont You Just Know IT Dearborn 550  
NEW ERA - We Ain't Got Time/Won't You Please Be My Friend Great Lakes 2532  
ONLY ONES You're the Reason, Find a Way - Panik 5002  
ONES As Long as I've Got You/? Rare Earth 5018  
ONES - You Haven't Seen My Love - Motown 1117  
PLAGUES - Why Cant You Be True/Through This World Quarantined 2020  
PLEASURE SEEKERS Good Kind of Hurt, Light of Love - Mercury 72800  
? & MYSTERIANS - Make You Mine I Love You Baby Capitol 2126 (great!)  
? & MYSTERIANTS - Hot 'n Groovy/Funky Lady Luv 159 '72  
LINDA RAE I Don't See My Baby/I'll Always Remember Meadowbrook (no #)  
RAINY DAYS - Turn On Your Lovelight Go On & Cry Panik 7542  
RAINY DAYS I Can Only Give You Everything, Go On & Cry - Panik 7566  
BOB SEGER - Heavy Music, Persecution Smith, and East Side Story all re-released on Abkco  
SHY GUYS Payin' My Dues/? Shamley 44001  
SUNLINERS - Hit It The Islander - Hercules 183  
DANNY ZELLA & HIS ZELL ROCKS Wicked Ruby - Fox 10057 (perhaps Detroit's first real rock!)

## MICHIGAN ERRATA

The Yorkshires' "Tossed Aside" was typoed as "Tossed Salad" (p.37). The mention of Frost evolving into Bossmen was, of course, reversed: the Bossmen became Frost. Under the A Square listing, the asterisk should say Cameo, not Capitol. Hideout 1004, by the Underdogs, was mistakenly listed under the Shy Guys. Under Bob Seger, "Ramblin' Gambler Man" was preceded (not followed) by "2 + 2", although the former was actually recorded earlier at Cameo. The name of the group on SVR 1008 was The Unknown. And obviously, there were more than 2 releases on Coconut Groove (as reported in the Flint section), since the accompanying label listing included 8. And, an interesting theory, but it makes sense: the Westchester label apparently used Hideout numbers.....

"Black Cloud" by Me & Dem Guys is Palmer 5007 as well as on Cora Gables. A different version of "Black Cloud" came out on Dearborn 550, also by Me & Dem Guys. Glenn Frey, Doug Brown & Davy Whitehouse (Underdogs) sang background vocals on "Heavy Music." Frey also sang on "Ramblin' Gambler Man."

## JUKE BOX JURY, JR.

(continued from page 28)

Intense thing called "Rave 'N' Rock" by Daddy Maxfield (Pye 7n 45266, '73) that shouldn't go unheard. Fans of early '60s high school pud rock should pick up on "You Made Me Cry" by the Small Fries (Mutua 501), apparently the first release on the label that later had the Chartbusters. This sounds like Lesley Gore if she had recorded for Chancellor, in a garage. Rather prime for this usually polished style, which makes it a rare example of its type, but the melody and some of the production touches are very strong, and it's a nice female vocal. "Here Comes School Again" by Tony Ray (Dot 17301) was produced by Ray Ruff (of Texas punk fame) and Jack Nitzsche, and is a powerful, Eddie Cochran like rocker with a vocal reminiscent of early Bob Seger. Definitely worth finding. An unusual and surprisingly unknown record is "Everybody's Gone into April" by the Bone (Poison Ring 712). Good power chording and a good melody back a singer who sounds unnervingly like Ray Davies. Very nice. Willie Alexander's "Mass Ave."/"Kerouac" is reviewed elsewhere, but I just wanted to add that it's a great neo-punk sound, not unlike the early Velvets. Order from Garage Records, Box 308, Newtonville, MA 02060, \$1.25. Willie, of course, was formerly with the Lust, and also Doug Yule's Velvet Underground, so I guess it makes some kind of sense.

## PAPA DU RUN DA RUN.

(from page 71)

suggested, like John Lee Hooker sitting in with Canned Heat? Or was it the belated return of a something a new generation had unconsciously been wanting all along?

Since then, Papa Du Run Da Run has continued their schedule of high school shows, working almost every day. Dean has appeared with them twice more, under an arrangement whereby the group is known as Dean Torrence & Blue Pacific (the name used by Rick Henn for his one-shot 1973 performance), while spreading the word in hopes of stirring up interest in the industry. A second show at Santa Cruz was held, and this time Dean was accompanied by Bruce Johnston, who joined them on stage for an orgy of four-part harmony, singing many of his old hits as well as "Rendezvous" his latest classic. This show drew the biggest crowd in the history of the Santa Cruz Civic.

Bruce, who says he hasn't had so much fun in years, was strongly impressed by both the group itself and the size and involvement of their audience. On returning to Los Angeles, he signed them to Equinox, and a first single should be ready for release around the time this issue appears - a remake of "Be True to Your School", with real cheerleaders doing the Honeys' part.

One reason the Beach Boys have done so well with their reissues where the various Jan & Dean and other attempts haven't, is undoubtedly the fact that they are a working band that most of today's record buyers have either seen or had the opportunity to see. This factor alone, regardless of musical values, would give Papa Du Run Da Run/Blue Pacific a realistic hope of making it. The fact that they are young, their music fresh and honest and intrinsically exciting, and having the benefit of such elder statesmen of the beach as Dean and Bruce, can only aid in creating what may turn out to be the ultimate culmination of the whole surf revival fever that's been mounting these past few years. Certainly, one couldn't wish for a more qualified or capable group to represent the surfing tradition in the Seventies.



The Royal Teens were a talented, self-contained rock & roll band who hit the worldwide pop music charts in January 1958 with *Short Shorts*, and later that year scored again with a smooth ballad titled *Believe Me* when Joey Villa was added as lead singer. Allen Freed, the King of rock & roll disc jockeys, played *Short Shorts* nightly throughout New York City. Dick Clark spun it every afternoon on *American Bandstand*, and 1958 was the year of the best looking "short shorts" in America.

Included on this limited-edition album is the original 1958 smash version of *Short Shorts*, which reached #3 on the Billboard national survey and stayed 16 weeks in the Hot 100 chart. In addition to *Short Shorts* and their other great hits, this album (100% legal - not a bootleg) includes never before released Royal Teens masters, such as *Royal Blue*, *Why*, *All Right Baby* and *Sham Rock*, all cut during 1958-59.

Good time rock vocals and instrumentals from the late '50s are plentiful in this collection. The Royal Teens are no longer united but their music and style is now preserved on disc. We've all grown up since then - including the Royal Teens. Bob Gaudio, piano player and writer, later joined the Four Seasons and in 1964 co-wrote many of their finest recordings such as *Reg Doll* and *Dawn*. He also wrote and produced Frank Sinatra's *Waterfront* album on Reprise in 1969. Al Kooper was another replacement in the Royal Teens; he went on to found the Blues Project, Blood Sweat & Tears and many other successful groups in the late '60s.

### ROYAL TEENS ALBUM PRICE: \$4.98

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WHO PUT THE BOMP



Readers are encouraged to write to this column with questions concerning any aspect of record collecting or rock history. Our staff of experts is ready and waiting to take on all comers! One of the functions of this column is to discuss subjects too limited for feature coverage, so please, send your information, queries and comments, and we'll respond as best we can. —Ed

#### EQUAL SPACE FOR SPACE

Your editorial this time was truly superb. You obviously gave considerable thought to the matter of cycles in rock—and don't mean Hondas and Harley Davidsons either. You substantiated your claims very well and I really think it is a piece that should get much wider distribution. Very well wrought and quite thought provoking. There are some areas that I think missed your attention but perhaps they don't really fit into the scheme after all. I was going to mention groups like Dan Hicks & His Hot Licks, Mana Muldaur, and the David Bromberg Band, but I guess they are not really compatible with your discussion of teen music, for their audiences tend to be older folks, not the teenyboppers who do indeed set the rock trends. Think you did overlook the whole space rock set, however. I think Hawkwind was the first of that school I ever heard. Didn't care much for them and the others but they are a real sector of the rock scene. Even though I don't care for it I do think it is a cycle that should not be ignored. But it can easily be placed onto your chart and in no way interferes with the validity of your comments.

—Terry Hughes  
Arlington VA

#### BACK TO PUNKHEAD?

Everyone who's read the latest WPTB has been thoroughly impressed. Jerry Rubin, the music director of W4, thought it the best thing he's seen. I also was informed that John Sinclair, Ted Lucas, and Jerry Patton were all in a state of awe over the Michigan history. Sinclair has since gone straight, no doubt as a result of WPTB. In fact, I've heard of some Krishna people pushing WPTB instead of the infamous Back to Godhead fanzine.

—Pat Murphy  
Detroit, Mich

#### IF IT'S NOT ALREADY....

I was in England not long ago and got to see some of the British groups the way they are today, and many of them have really changed. Did you know that Freddie & the Dreamers has his own TV show? I would say it would be England's answer to our "Wonderama" that's on Sunday mornings here in the East. I also saw the Hollies, Dave Clark Five, the Rolling Stones, the Bee Gees, and I even got to see Lulu who has her own show every week on ITV which is England's independent TV station. Peter Noone was a guest on the show. He also has changed, he sure isn't the innocent little Herman we used to know! Any idea when he'll have a new record out?

Your magazine is really far out by the way. I believe that it should really be one of the biggest selling mags in the country if it's not already.

Mame Reinmann  
Parsippany NJ

Peter Noone now lives in California much of the time, and has just released his second single on Casablanca. The Hermits are apparently doing well on their own, playing clubs and campuses in the East and the South.

#### MEMORIES OF JOY PLEASURE SHOP

The Detroit history was excellent. I remember being a rock & roll teenager buying 45s from Dan Bourgeois at his store, Joy Pleasure Shop. (the best white record store in Detroit). He once told me how embarrassed he was about calling his company Bimas Music. Don't forget the importance of Terry Knight in Detroit. He was the South Rolling Stone. He once played "It's All Over Now" for one hour continuously on CKLW.

A. Tranter Costa  
Menlo Park CA

#### LOOSE ENDS

Diplomacy was a Tulare label, if anything, co-owned by Al Jorissimo and Bill Silva. This pair sold Jim Davis & the Gauchos masters to ABC and one to Dor. Eruth 1265 was Gator Tails & Monkey Ribs. The Roach by the Spots (before ABC). Can you locate the Johnson Brothers? There was another (San Jose). Chance release "Does She Love Me" "Sail On" by the Rhythm Rockers featuring the elusive Troyce Key on vocals. The Rhythm Kings on Tollie, both sides are previously released surf instrumentals, with overdubbed vocals. The Brogues were from Merced. I guess everybody knows that. They played Fresno lots along with the Cindermen, the Roadrunners, the Ebonites, Jesters and others.

Bill Smart  
Fresno CA

What to you know about the Johnson Bros.? I just found their version of "Casting My Spell" on Veler, which I guess is the original, but who were they and how did this obscure record come to be done by so many English groups?

#### PILLS

The editorials look sane, sound sane, and taste sane. Well, anyway, your analysis of the rock cycles struck me as basically true, although I could quibble with your idea of "a general climate of optimism has returned to America" now that Nixon has gone. I think that there is a certain relief on everyone's part now, but in view of the continuing sag of Rockefeller, the C.A. and Middle East crises, the current mood of the country may perhaps be likened to mid-catastrophe following sensory overload. Which helps sell crap but shallow records to a freaked-out populace, but doesn't really equal optimism. As for a new generation coming along to change the music to their own ends—I'm sure something will occur when they finally take all those so-called "hyper active" school children off of downers—most likely a new era of 30-second song songs to fit the fractured attention spans of our post-literate generation of former junkies.

—Jan Kinney  
San Francisco CA

Well, perhaps I was being a bit prematurely optimistic, if you'll pardon the expression. I think the process itself is inevitable, but as you correctly point out, there are so many tangential factors that affect the evolution of pop, things we're just beginning to understand, that can seriously influence the "natural" progression of things. But hope springs eternal, and all I know is there sure are a hell of a lot more great records coming out these days than a couple of years ago, and I think kids are changing a lot faster than people realize. I mean when sidewalk surfing becomes a national craze in 1975.

#### USZNIWICZ TONES IDENTIFIED

In regard to your review of "Surfin' School" by King Usziewicz and the Usziewicz Tones, the lead singer was Mike Patterson aka Lurch, not the same Mike Patterson as in Mike Patterson & the Fugitives, famous for the single "Jerky".

Cookin' Beans: Mike is a roadie for Brownsville Station and the guitar is played by Cub Koda, while the lead is shared by Patterson. I learned from Patterson that there are only 100 copies of this disc. I also heard another tune from the same session: a cover of the Novas' "The Crusher". Also, the so-called kazoo solo on "Surfin' School" was Cub Koda on sax. —Leo G. Whitehouse  
Detroited, Mich

#### MORE TRIVIA

In reference to Sal Valerio, he recorded at least one solo record prior to his involvement with the Brummels. This was "I Wanna Twist" "Lee Marie" On Falco 306, a San Francisco label which also released the great "Candy Apple Red Impale" by Little "E" & the Mallo-lone Three. Also a member of Stoneground was John Blakely who did a lot of gigging around

the Riverside area in the '60s. He was the lead guitar for a group called the Sandals (Endless Summer soundtrack). The Sandals released several 45s and 2 LPs on the World Pacific label.

—John Blair  
Riverside CA

#### THE REAL POOP

Some random info and memories concerning the subjects of the last two Bamps.

Seeds: have vivid recollections of the Seeds showing up hours late for a gig at the Thousand Oaks Recreation Center wherein hundreds of screaming teenagers were packed to the rafters. I was a Seeds fan (their musical ineptitude appalled me) but I was curious about "big time" band backstage activities. It was there that I discovered what I rather remotely suspected about the band. They were re-learning their material because they had forgotten how to play it! They were nice people though, and it was as funny to them as it was to me. They proceeded to play 3 songs and then split!

Beau Brummels: Triangle was described by Playboy in its record review section as the "best rock album of the year." I disagree with Bill Small's description of "One Too Many Mornings." I still find the Brummels version appealing and a lot of other people in the Ventura County area did also, where it was a small regional hit. No mention was made of the incredibly rotten sound quality on Bradley's Barn. The Beau Brummels were also in a film Wild Wild Winter or some such teen-a-go-go type flick, in which they did a vocal version of their instrumental "Woman" (from Vol Two). They also did a re-mix (or re-recorded) version of another of their songs, the title of which escapes me right now.

Hollywood Stars: According to the wife of the drummer in Adrian, Adrian never made an album, however Adrian (the bloke the band was named after) recorded an album with a group of his called the Tangerine Zoo (which did not contain any members of the band Adrian, particularly Scott Phares. The band was Boston-based).

—William Stout  
Hollywood CA

They made two albums, in fact. Mainstream 6107 and 6116.

#### THE WIGAN SOUND

Comparing the similarities of "Gilted rock 72/73" with the 95 Mod period was interesting, though have different ideas. Gilted rock I.e. Roxy Gary Sade, Sweet were to me just flabby ageing rockers camping it up in a last desperate bid for the big time. I agree they brought "fun" back & made 45s respectable (well a bit) again, but if you compare the main exponents of glitter to the Mod stars of the mid-60s, I can't see it. The only one who really fits your analogy is Bowie, and this is where I suspect you draw most of your opinion from. What was more or just as comparable to '65 was the follow-up fad in England "Northern Soul", which started to emerge nationally in mid '73, just on the fall of Gilted rock. The latest cult had no leaders, just as Mod in '63, yet kids were dictating what discs were to be heard & what clothes to be worn—as with Mod. Most of all dancing became "in" again. By late '74 the writing was on the wall for England's most promising teen trend since '67.

Northern Soul was essentially a Midlands-based cult, especially Wigan, and the center of all the action was the Wigan Casino. The discs were mainly just old soul stuff from '67 '70 that never made it at the time. Worst of all came a disc, the ultimate in hype by-get this! Wigan's Chosen Few, called "Sking in the Snow." The group was featured on Top of the Pops with the top dancers from Wigan doing their latest thing. As an attempt for respectability and mass following, the whole thing failed miserably. One who could have emerged as a leader was of course Bowie, who had his ear close to the ground when he suddenly took up soul again. The trouble was, he was too big and established in his own role at the time. If he had emerged with Northern Soul, i.e. through the clubs, and was more in tune with their thoughts, perhaps this particular teen dream would have been fulfilled.

The plain fact is that all what was laid down during the '60s just as I gonna happen in the 70s. What have kids today got to be expressive, aggressive or even revolutionarily about? We've had the satisfaction of seeing our dreams of greater freedom for young people come true, and now we're paying the price with today's apathetic younger generation and the bland music they accept.

Don Hughes  
Harroworth, Middlesex  
England

#### BEAU BRUMMELS BROUHHAHA

There was a Beau Brummels album you missed in your discography. The Beau Brummels Song on the Post label. It is the rarest Brummels album? A rare records store in Scranton, PA had 2 sealed copies and over 74 bids came in on them. Top bid was \$145.00. There are cuts on it that were not on any of their albums on Vauld, Autumn or Warner Bros. Can somebody please clear up the origin and true value of this album? The other Post albums (Crests etc) seem to be pretty common.

—Jim Flank  
Ambridge PA

#### MICHIGAN GRAFFITI

The only Michigan group I saw live in the mid-60s was the Lourds. It was at our 1965 Spring Fling and they crashed the place. We had already paid another band but halfway through the dance the Lourds came in with their equipment while the other band took a break. There were five Lourds and even one had picked a Rolling Stone to copy. John Drake had Jagger's every move down pat. Also, to answer a question of yours, "Test Hugant" was in the Lourds. In fact, I still have the group's business card with their names on it. But I wasn't a progressive from Lourds to Dukes. It went from the Lourds to the Gang & early '66 to the Amboy Dukes.

—Terry Blair  
Harroworth CA





Well, another issue finally done. We're gonna try and have another one out by Christmas, and start really churning 'em out in '76. As you'll note, we've spent a lot of time getting the format in shape, and also in getting distribution set up. We want to establish a workable network of *Bomp* reps around the country to handle the mag, our records, and other projects. We still need local reps in several key cities, including Boston, New York, Chicago, Philadelphia, Atlanta, and anywhere else there might prove to be a market. Please let us know if you'd be interested in helping out with this, also you should urge any suitable book or record stores in your area to order some copies and see how it moves.

A number of articles planned for this issue had to be pushed back, but the next one will have the Parkway singing a story on the Shangri-Las & the imitators, plus features on Lesley Gore, Jackie DeShannon, the Angels and they look like it's shaping up to be the girl group issue so many of you have been requesting! There'll be other stuff too, histories of Chicago rock and the Swedish pop scene, and our usual features.

I want to thank all our advertisers this issue, and urge everyone to support the people who advertise here. I'm hoping to meet a lot of you at the 'Echo' convention (see back cover), which should be a real event.

One final note: we need British pop weeklies (any will do, but *NME* preferred) for the years 1959-64 to peruse for research purposes. If anybody wants to sell some, great, otherwise we'd just like to borrow them for awhile, and promise to return them undamaged. Please write if you've got any. Thanks.

**GREMMIE'S GOSSIP** Big news around Hollywood is the Runaways, a group of 3 high school girls (14, 16, 18) who play like the Sweet and sing great teenage anthems, most of them written by Kerry Krome, a 13-year old girl prodigy. They also do the Troggs' classic "Come Now." Remember, you read it here first... A member of the Groupies, who recorded that incredible punk rocker "I'm a Hog For You" on Atco, has turned up in Los Angeles. He claims the Groupies recorded many other tracks, many better than "Hog." The same guy was also in the Outsiders, that group who recorded "The Guy With the Long Liverpool Hair" (and they were definitely not the Ohio group who did "Time Won't Let Me"), another New York area group. There's an album coming out in Europe of live Sweet from '73, plus some B-sides. Also out in England is an LP of Brian Connolly singing demos with some Mexican session guys. Being billed as the Sweet, it probably won't be on the market long. Plus, Connolly is doing a country & western LP (real y) with Mick Ronson. The Hudson Brothers' delightful "Rendezvous" was actually written by Bruce Johnston, though credited to the Hudsons on early pressings. And along the same lines, Kim Fowley claims to have written large portions of the song known as "Boy" on the Ian Hunter album, a couple of years ago. Hunter has also co-written one of the Runaways songs. The Hollywood Stars, forced out of retirement by our story last issue, are back together as The Stars (minus Scott), with a single slated for imminent release on Capitol. Michael Brown, of Left Banke and Stories fame, is being signed by Sire. And as we go to press, the Flamin' Groovies are packing their bags for the trip to Wales to record their new album with producer Dave Edmunds. Look for a release in January or February. And lastly, according to an item on the TV news, the Legendary Stardust Cowboy performed for the crowds at the recent Dallas launching of the US-Russian space mission. The mind boggles.



(Thanks to George Tweedy, Dick Rosemont, Joel Bernstein, Vic Fingar, Joe Scirella, Bob Westfall, Don Huff, Fred

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### ASSORTED SURFINSTRUMENTALS (from page 10)

Alpines - Shush-Boomer/Skier's Melody - Challenge 59230  
Aquanauts - Rumble on the Docks/Bombora - Safari 1005  
Johnny Barakat/Vestals - Dell Star 103  
Blue Bells - Atlantic/Maccasin - Last Chance 1  
Baymen - Bonzai/Daybreak - Merri 6000  
Bel Airs - Mr. Moto/Little Brown Jug - Arceve 5034  
Bonnevilles - Bonnevilles Stomp/Knock Around - Question  
Breakers-Kami-Kaze/Surf Breakers-Vrana 1001 Mark 103  
Breakers - Say You're Mine/Once More - Moxie 103 (Tucson)  
Buddies - Pulsebeat/The Beatle - Swan 4170  
Busters - Bust Out/Astronauts - Arlen 735  
Busters - All American Surfer/Pine Tree Hop - Arlen 740  
Catalinas - Bail Out/Bulletin - Simms 134  
Catalinas - Safari/Pretty Little Nashville Girl - 20th 299  
Challengers - Pipeline/Asphalt Spinner - Triumph DJ 1/2  
(also munny on Vault)  
Chan-Dells - Sand Surfer/Louie Louie - ARC 8101  
Chevelles - Let There Be Surf/Riptide - Chevelle 101  
Clee Shays - Dynamite/Man from Uncle - Triumph 65  
Conrad & Hurricane Strings - Hurricane/Sweet Love-Daytone  
Cornells - Agua Caliente/Malibu Surf - Garex 102 6401  
Cornells - Do the Slauson/Surf Fever - Garex 206  
Chiyo & Crescents - Pink Dominos/Devil Surf-Breakout 3/4  
Crescents - Pink Dominos/Breakout - Era 3116  
Currents - Night Run/Riff Raff - Laurie 3205  
Defiants - Surfer's Twist/Twistin n Stompin - Baronet 5  
Denels - Here Come the HoDads/Massacre Stomp - Union 502  
Diaboliques - Bubbles/Birdland - Merri 6005  
Dave & Customs - Ali Baba/Shortnin Bread - DAC 500  
Drag Kings - Nitro/Bearing Burners - A 676  
Du-Kanes - Our Star/Shock Treatment - HSH 501  
Duvals - The Last Surfer/Roast - Prelude 110  
Ebb Tides - Low Tide/Ballad of Jed Clampett - R&R 303  
Ebbotones - Ram Induction/Rockin' on the Range - Part 70026  
Eddie & Showmen - Toes on the Nose/Border Town - Liberty  
55566  
Eddie & Showmen - We are the Young/Young & Lively -  
Liberty 55720  
Embers - Moonlight Surf/Little "D" Special - Moonglow 232  
Emeralds - Little "D" Special/Search for Love - Riviera 714  
Embers - I'm Goin' surfin'/Why am I so Blue - SUEMI 4553 (TX)  
Esquires - What a Burn/Flashin Red - Durco 1001  
Fabulous Continentals - Undertow/Return to Me - CG 5003  
Fairlans - Surf Train/Lonely Weekends - Reprise 20213  
Fender IV - Everybody Up/Malibu Run - Imperial 66098  
Fender IV - You Better Tell Me Now - Imperial 66061  
Johnny Fisher - Tan Dan/Every Time You Cry - Park Ave 125  
Johnny Fortune - Surfers Trip/Soul Traveler - Park Ave 103  
Johnny Fortune - Soul Surfer/Midnight Surf - Park Ave 110  
Johnny Fortune - Dragster/Siboney - Park Ave 130  
Frogmen - Underwater/Mad Rush - Candix 314  
Frogmen - Seahorse Flats/Tioga - Scott 101  
Gamblers - Moon Dawg/LSD 25 - World Pacific 815  
Geatics - Invasion/Rockin' Fury - Surfer 114  
Gene Gray & Stingrays - Surf Bunnies/Surfers Mood-Linda 110  
Greenstreet - Moon Shot/Locust Raid - Corsair 400  
Jimmy Hayes & Soul Surfers - Summer Surfin/Down to the  
Beach - Imperial 5886  
Ray Holland - Surfboard Stag/My Summer Baby - Margo 101  
Hong Kongs - Surfin in the China Sea/Popeye-Melody Mill 303  
Hollywood Persuaders - Grunion Run/Tijuana - Orig. Sound 39  
Hollywood Persuaders - Drums-a-go-go/Agua Caliente-OS 50  
Hornets - Runt/Breakfast in Bed - Emerald 5014  
Irridescents - Bali Ha'i/Swamp Surfer - Hawk 4001  
Jesters - Tiger Tail/Panther Pounce - Feature 101 (J. Messina)  
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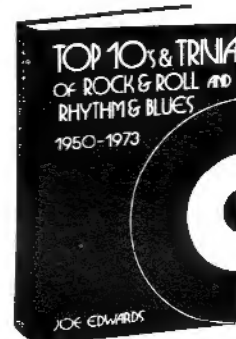
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